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GUITAR
AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE
IRON MAIDEN
GUITAR TAB
25 METAL
MASTERPIECES
HAL•LEONARD®

CONTENTS

from *Powerslave*

Aces High

Words and Music by Steve Harris

1., 2., 3.

Intro

Fast ♩ = 160

*F♯m D E

Gtr. 1 (dist.)

f

P.M.

Gtr. 2 (dist.)

f

P.M.

*Chord symbols reflect overall harmony.

Faster ♩ = 252

Am
F
G
Play 4 times

Verse
E5 F♯5 G5 A5 G5 F♯5 E5 G5 F♯5 D5 F♯5 D5
1. There goes the si - ren that warns of the air raid,
2. Move in to fire at the main stream of bomb - ers.
Rhy. Fig. 1
Gtrs. 1 & 2

E5 F♯5 G5 A5 G5 F♯5 E5 G5 F♯5 D5
then comes the sound of the guns send - ing flak.
Let off the sharp burst and then turn a - way.
End Rhy. Fig. 1

Gtrs. 1 & 2: w/ Rhy. Fig. 1
E5 F♯5 G5 A5 G5 F♯5 E5 G5 F♯5 D5 F♯5 D5
Out for the scram - ble, we've got to get air - borne.
Roll o - ver, spin 'round to come in be - hind them.
E5 F♯5 G5 A5 G5 F♯5 E5 G5 F♯5 D5
Got to get up for the com - ing at - tack.
Move to their blind - sides and fir - ing a - gain.
A5 B5 C5 D5 C5 B5 A5 C5 B5 G5 B5 G5
Jump in the cock - pit and start up the en - gines. Re -
Ban - dits at eight o' - clock move in be - hind us,
Rhy. Fig. 2
Gtrs. 1 & 2
A5 B5 C5 D5 C5 B5 A5 C5 B5 G5
move all the wheel - blocks, there's no time to waste.
ten M E one - o - nine's out of the sun. As -
End Rhy. Fig. 2
*T
*T = Thumb on 6th string
Gtrs. 1 & 2: w/ Rhy. Fig. 2
A5 B5 C5 D5 C5 B5 A5 C5 B5 G5 B5 G5
Gath - er - ing speed as we head down the run - way,
cend - ing and turn - ing our Spit - fires to face them,

Chorus
E5
C5
D5
E5
Run,
live
to
fly,
Gtrs. 1 & 2
Rhy. Fig. 3
End Rhy. Fig. 3
Gtrs. 1 & 2: w/ Rhy. Fig. 3 (1 3/4 times)
C5
D5
E5
C5
D5
E5
fly
to
live,
do
or
die.
C5
D5
G5
E♭5
F5
Won't
you
run?
Live
to
Gtrs. 1 & 2
Rhy. Fig. 4
End Rhy. Fig. 4
Gtrs. 1 & 2: w/ Rhy. Fig. 4 (3 times)
G5
E♭5
F5
G5
fly,
fly
to
live,
*Gtr. 3 (dist.)
steady dive
Harm.
w/ bar
*Adrian Smith
Pitch: D G

To Coda
Gtr. 3 tacet
E♭5
F5
G5
E♭5
F5
ac - es high.

Interlude
A5
D5
A5
Gtrs. 1 & 2
P.M.
P.M.

1.
2.
D5
A5
*Gtr. 4
P.M.
P.M.
Gtrs. 1 & 2 divisi
(cont. in slashes)
*Dave Murray
**Gtr. 4 to the left of slash in tab.

Guitar Solo
***A5
F5
Rhy. Fig. 5
Gtrs. 1 & 2
Gtr. 4
***See top of first page of song for chord diagrams pertaining to rhythm slashes.

*Adrian Smith

B5
D5
E5
End Rhy. Fig. 6
15ma
loco
15ma
loco
P.H.
P.H.

Gtrs. 1 & 2: w/ Rhy. Fig. 6
B5
G5
A5
rake
1
1/2

B5
D5
E5
P.H.
P.H.
P.H.
Pitch: G♯
C♯
A♯
B

Interlude
2nd time, Gtr. 5 tacet
1st time, Gtr. 5 tacet
A5
D5
A5
Gtr. 5
Gtrs. 1 & 2
Gtrs. 1 & 2 divisi
P.M.
P.M.

2nd time, D.S. al Coda
D5
A5
P.M.
P.M.

Coda
Outro
Am
F
G
Gtr. 1
Play 3 times
Gtr. 2
Free time
rit.
A5
N.C.
Gtr. 4
Gtr. 5
divisi
fdbk.
Pitch: E

from *Brave New World*

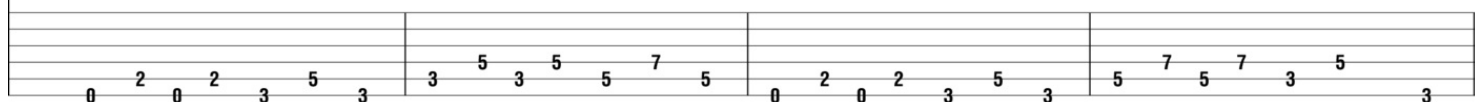
Blood Brothers

Words and Music by Steve Harris

*Adrian Smith

**Chord symbols reflect implied harmony.

***Dave Murray (w/ Fender Strat - pickup selector set to out-of-phase bridge/middle pickup.)

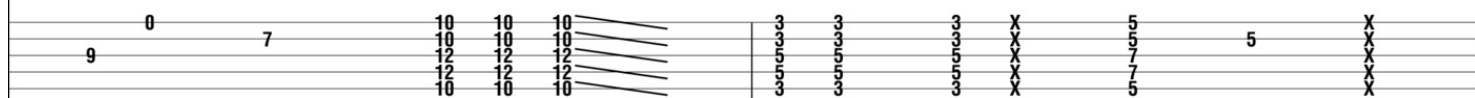
†Janick Gers (w/ Fender Strat - pickup selector set to neck pickup.)

Verse

Esusus2 Gsus2 Csus2 Dsus2

1. And if you're tak - ing a walk through the gar - den of

Gtr. 2

mp

let ring

Gtr. 3 **Riff B** **End Riff C**

let ring

w/ pick

Gtr. 1

P.M.

Gtr. 2: w/ Rhy. Fig. 1 (2 times)
Esus2
Gsus2
Csus2
Dsus2
Just for a sec - ond a glimpse of my fa - ther I
Rhy. Fig. 2A
End Rhy. Fig. 2A
*Gtr. 3
P.M.
*Switch to bridge pickup.
Rhy. Fig. 2
End Rhy. Fig. 2
Gtr. 1
w/ dist.
P.M.
Gtrs. 1 & 3: w/ Rhy. Figs. 2 & 2A (2 times)
Esus2
Gsus2
Csus2
Dsus2
see, and in a move - ment he beck - ons to me.
Esus2
Gsus2
Csus2
Dsus2
And in a mo - ment, the mem - 'ries are all that re -
Esus2
Gsus2
Csus2
Dsus2
main and all the wounds are re - o - pened a - gain. We're blood
Gtr. 3
P.M.
Gtr. 1
P.M.
(cont. in slashes)

Chorus

*See top of first page of song for chord diagrams pertaining to rhythm slashes.
**T = Thumb on 6th string

Verse

Esus2
Gsus2
Csus2
Dsus2
may, what do you see do you think we have learned?
P.M.
Not if you're tak - ing a look at the war - torn af -
fray, out in the streets where the ba - bies are burned. We're blood
Chorus
Gtrs. 1 & 3: w/ Rhy. Figs. 3 & 3A
E5
C5
G5
D5
broth - ers. We're blood broth - ers. We're blood
broth - ers. We're blood broth - ers.
Interlude
Gtr. 1: w/ Riff A
Gtr. 2: w/ Riff B (2 times)
Em
D/G
C
D
*Gtr. 3
Rhy. Fig. 4
End Rhy. Fig. 4
w/ fingers
w/ chorus
let ring
*Switch to neck pickup.

*Switch to bridge pickup.

Esus2 Gsus2 Dsus2

times I'm a - shamed of us all. When you're

Gtr. 2

Gtr. 3

P.M.

Gtr. 1

P.M.

Esus2
Gsus2
Csus2
Dsus2
float - ing on all the e - mo - tion you feel and re -
Rhy. Fig. 5B
Rhy. Fig. 5A
P.M.
Rhy. Fig. 5
P.M.
Esus2
Gsus2
Dsus2
flect - ing the good and the bad.
End Rhy. Fig. 5B
End Rhy. Fig. 5A
P.M.
End Rhy. Fig. 5
P.M.

Esus2 Gsus2 Dsus2

you could be swept a - way by fate's own hand. We're blood

Gtr. 3

P.M.

Gtr. 1

P.M.

Chorus

Interlude

E5 G5 C5 D5 E5 G5 C5 D5

*Gtr. 2

w/ dist.

*Switch to bridge pickup.

Gtr. 3

Harm.

Gtr. 1

E5 G5 C5 D5 E5 G5 D5 C5 G5

*Switch to neck pickup.

E5 G5 C5 D5

8va

P.M.

E5 G5 C5 D5

8va

loco

-1/4

slight bar flutter

w/ bar

Rhy. Fig. 6

End Rhy. Fig. 6

P.M.

Gtr. 3: w/ Rhy. Fig. 6

E5 G5 C5 D5

Gtr. 2

Gtr. 1

P.M.

E5 G5 C5 D5

Gtr. 2

8va

P.M.

Gtr. 3

Gtr. 1

P.M.

P.M.

Interlude
E5
G5
C5
D5
loco
Riff E1
End Riff E1
*Switch to bridge pickup.
Riff E
End Riff E
Gtrs. 2 & 3: w/ Riffs E & E1 (6 times)
Gtr. 1
D5 G5
A5

Gtr. 2 tacet
E5
A5
G5
Gtr. 3
Play 3 times
Gtr. 2
divisi
steady
gliss.
w/ fingers
w/ clean tone & chorus
Gtr. 1
P.M.
C5
D5
Esus2
Csus2
Am
Rhy. Fig. 7A
*Gtr. 2
Riff F
w/ pick
chorus off
Rhy. Fig. 7
let ring
*w/ clean tone and out-of-phase bridge/middle pickup.

Csus2 Am Dsus2 Csus2 Am

let ring let ring let ring let ring let ring

P.M. P.M. P.M. P.M. P.M. P.M.

Esus2 Csus2 Am Esus2

let ring let ring let ring let ring

P.M. P.M. P.M. P.M. P.M. P.M.

Csus2
Am
Dsus2
Csus2
Am
let ring
P.M.
Esus2
End Rhy. Fig. 7A
End Riff F
End Rhy. Fig. 7
Bridge
Gtrs. 1 & 2: w/ Rhy. Figs. 7 & 7A
Gtr. 3: w/ Riff F
Esus2
Csus2
Am
Esus2
When you think that we've used all our chanc - es and the
Csus2
Am
Dsus2
Csus2
Am
chance to make ev - 'ry - thing right. Keep on mak - ing the same old mis -
Esus2
Csus2
Am
Esus2
takes. Makes un - tip - ping the bal - ance so eas - y, when we're

Csus2
Am
Dsus2
Csus2
Am
Esus2
liv - ing our lives on the edge. Say a prayer on the book of the dead.
Interlude
Gtr. 2: w/ Rhy. Fig. 7A
Gtr. 3: w/ Riff E
Esus2
Csus2
Am
*Gtr. 4 (dist.)
*w/ octaver
*Janick Gers
*Octaver set for one octave below.
Gtr. 1
Dsus2
Esus2
1/2

Guitar Solo
Esus2
E5
C5
A5
octaver off
1
1/2
E5
C5
A5
D5
8va
loco
P.M.
C5
A5
E5
C5
A5
1/2
P.M.

E5
C5
A5
D5
8va
P.M.
C5
A5
E5
8va
loco
We're blood
P.M.
Chorus
Gtr. 1: w/ Rhy. Fig. 3 (1st 4 meas., 2 times)
E5
C5
Gtr. 4 tacet
G5
D5
E5
C5
broth - ers.
We're blood
broth - ers.
Gtr. 4
*Played ahead of the beat.
Gtr. 3
w/ dist.
T

G5
D5
E5
C5
We're blood
broth
ers.
Gtr. 3
T
Gtr. 1: w/ Rhy. Fig. 3
P.M.

Outro
Slower ♩. = 54
Gtr. 1: w/ Riff A (1st 6 meas.)
Gtr. 2: w/ Riff B (1 1/2 times)
G5
D5
Em
D/G
C
D
P.M.
T
w/ fingers
w/ clean tone & chorus
*Switch to neck pickup.
Free time
Em9
rit.
And if you're tak - ing a walk through the gar - den of life...
Gtr. 2
Gtr. 3
w/ pick
Gtr. 1
let ring

from *Seventh Son of a Seventh Son*

Can I Play With Madness

Words and Music by Bruce Dickinson, Steve Harris and Adrian Smith

Csus2
G5
Dsus4VII
DVII
Dsus4VII
DVII
Dsus4VII
End Rhy. Fig. 1
Gtr. 1
Gtr. 3
w/ bar
(cont. in slashes)
P.M.

Verse
DVII
Gtr. 1 tacet
C6sus2
1. Give me the sense to won - der, to
2. I screamed a - loud to the old man. I said don't
Rhy. Fig. 3
*Gtrs. 2 & 3
P.M.
*Composite arrangement

G5
Dsus4
D
Dsus4
D
Dsus4
won - der if I'm free.
lie, don't say you don't know.
End Rhy. Fig. 3
P.M.

Gtrs. 2 & 3: w/ Rhy. Fig. 3 (2 1/2 times)
D
C6sus2
G5
Give me a sense of won - der to know I can be me.
I say you'll pay for this mis-chief, ah, in this world or the next.

Chorus

Bm G D A

Can I play with mad - ness? The proph - et stared at his crys - tal ball.

Riff B

*Gtr. 4

mf

*Guitar synth.

Gtrs. 2 & 3

Rhy. Fig. 4

P.M. P.M. P.M.

*T

*T = Thumb on 6th string

Interlude

Gtr. 2: w/ Rhy. Fig. 1
A
D5
A
D
C6sus2
to
see."
Yeah,
End Rhy. Fig. 4
Gtrs. 2 & 3
Gtr. 3
P.M.

Csus2
G5
I
said
you're
too
blind
to
see.
Rhy. Fig. 5
P.M.
P.M.
P.M.

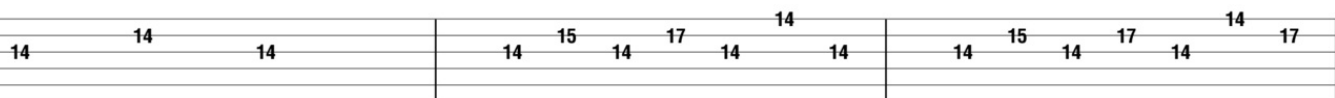
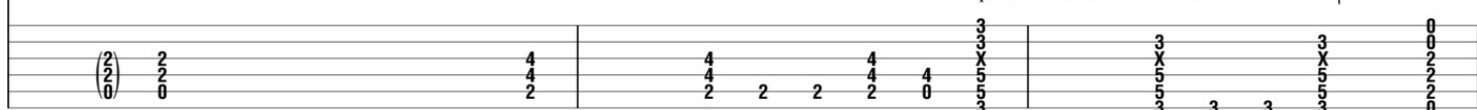
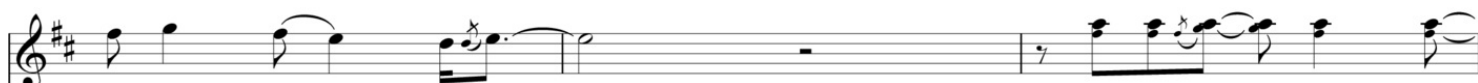
Dsus4
D
Dsus4
D
Dsus4
D
C6sus2
Mmm.
End Rhy. Fig. 5
Gtr. 3
P.M.
P.M.

Gtrs. 2 & 3: w/ Rhy. Fig. 5
D.S. al Coda
Csus2
G5
Dsus4
D
Dsus4
D
Dsus4

End half-time feel

Guitar Solo

Gtr. 1 tacet
Gtrs. 2 & 3: w/ Riff D (2 times)

*Adrian Smith
**Set for one octave below.

Outro-Chorus
Slower ♩ = 176
A tempo
Gtr. 5 tacet
Gtr. 4: w/ Riff B
D5 A D5 A D5 A N.C. G D
Can I play with mad - ness? The proph - et
Gtrs. 2 & 3
P.M.
T
Gtrs. 2 & 3: w/ Rhy. Fig. 4
Gtr. 1: w/ Riff C
A Bm G
stared at his crys - tal ball. Can I play with mad -
Esus4 E Bm G
- ness? There's no vi - sion there at all. Can I play with mad -
Gtr. 1: w/ Riff C
D A Bm
- ness? The proph - et looked and he laughed at me, ha! He said,
G D5 A D5
"Can I play with mad - ness?" He said, "You're blind, too blind
A D5 A N.C.
to see. Can I play with mad - ness?"

from *Somewhere in Time*

Caught Somewhere In Time

Words and Music by Steve Harris

E5
C5
E5
C5
A5
Riff A
w/ bar
-1 1/2
w/ bar
w/ bar
-1 1/2
E5
C5
D5
B5
C5
D5
End Riff A
w/ bar
Gtr. 1: w/ Riff A
E5
C5
E5
C5
A5
8va
Gtr. 2
w/ bar
-1 1/2
E5
C5
D5
B5
C5
D5
8va

Faster ♩ = 175
E5
Riff B
Gtr. 1
Riff B1
Gtr. 2
Rhy. Fig. 1
*Gtrs. 3 & 4 (dist.)
mf
P.M.
*Composite arrangement
C5
D5
w/ bar
w/ bar
P.M.

E5
P.M.
D5
B5
C5
D5
w/ bar
-1
w/ bar
-1
P.M.
End Rhy. Fig. 1

Gtrs. 3 & 4: w/ Rhy. Fig. 1

E5 C5 D5

Gtr. 1

w/ bar

Gtr. 2

w/ bar

E5 D5 B5 C5 D5

1/2

End Riff B

1

End Riff B1

2nd time, Gtr. 3: w/ Rhy. Fill 1

D5

Hon - est - ly, just let ___ your - self

Gtr. 3

Gtr. 4

P.M.

Chorus

E5 C5 D5

Caught some - where in time.

Gtr. 3

P.M. P.M.

Rhy. Fig. 3

Gtr. 4

2nd time, Gtr. 3: w/ Rhy. Fill 2

E5 C5 A

Caught some - where in time. ___

P.S.

w/ bar

E5 C5

Caught some - where in time. ___

let ring

P.M.

P.M.

D5
B5
C5
D5
Ah.
w/ bar
End Rhy. Fig. 3
Gtr. 4: w/ Rhy. Fig. 3
E5
C5
D5
Caught some - where in time.
Gtr. 3
P.M.
E5
C5
A
Caught some - where in time.
w/ bar
P.S.

E5
C5
1. Caught some - where in time.
2. Caught now in two minds.
P.M.

To Coda
D5
B5
C5
D5
Ah.
w/ bar
w/ bar
w/ bar

Interlude

E5
G5
E5
A5
E5
G5
E5
D5
Gtrs. 3 & 4

E5
G5
E5
A5
G5
F♯5
D5

G5
B♭5
A
A5
C5
8va
Gtr. 5
w/ bar
hold bend
+1/2
Rhy. Fig. 5
End Rhy. Fig. 5
Gtrs. 3 & 4
Gtrs. 3 & 4: w/ Rhy. Fig. 5
P.M.
Gtrs. 3 & 4: w/ Rhy. Fig. 4 (4 times)
D5
F5
E5
rake

*Adrian Smith

Guitar Solo
Gtr. 5 tacet
E5
G5
C5
D5
Gtr. 6
15ma
loco
8va
loco
P.H.
P.H.
let ring
Pitch: E
Rhy. Fig. 6
Gtrs. 3 & 4
*T
*T = Thumb on 6th string
E5
G5
D
Dsus4
8va
loco
w/ bar
1/2
1/2
w/ bar
steady gliss.
End Rhy. Fig. 6
T
Gtrs. 3 & 4: w/ Rhy. Fig. 6
E5
G5
Gtr. 6
C5
D5
+1 1/2
w/ bar
+1 1/2

E5

G5
8va

D
Dsus4
8va
loco
w/ bar

E5
G5
Gtr. 6
Rhy. Fig. 7
Gtrs. 3 & 4

D/F♯

A5

w/ bar

P.M.

End Rhy. Fig. 7

A5 B5
8va
loco
w/ bar
grad. dive
P.M.
F5 E5 C5 B5
w/ bar
P.M.
T
C5 A5 B5
End Rhy. Fig. 8

F5
F♯5
C5
B5
*Am/C
B5
A5
D5
C5
G5
N.C.
*Bass plays C.
Interlude
Gtrs. 1 & 2: w/ Riffs B & B1
Gtrs. 3 & 4: w/ Rhy. Fig. 1 (2 times)
Gtr. 6 tacet
E5
C5
D5
Gtr. 6
w/ bar
grad. dive
slack
E5
D5
B5
C5
D5
E5
C5
D5
D.S. al Coda
(no repeat)
E5
D5
B5
C5
D5
Coda
Outro
Gtrs. 3 & 4: w/ Rhy. Fig. 8
B5
C5 A5 B5
F5 E5 C5

Additional lyrics

4. Like a wolf in sheep's clothing,
   You try to hide your deepest sins.
   Of all the things that you've done wrong,
   And I know where you belong.

5. Make you an offer you can't refuse.
   You've only got your soul to lose,
   Eternally.
   Just let yourself go.

from *Number of the Beast*

Children Of The Damned

Words and Music by Steve Harris

Verse

2nd time, Gtr. 2 tacet
2nd time, Gtr. 3: w/ Fill 1

1st time, Gtr. 2 tacet

Em Cmaj7 D6add4

walk - ing like a small child, but
walk - ing like a dead man. If

Gtr. 2

9 (9)

Gtr. 1 **Riff B** **End Riff B**

0 2 2 0 0 0 0 0 2 3 2 0 0 3 5 4 0 0

Chorus
E5
B5
C5
D5
Chil - dren of the damned.
Rhy. Fig. 1
slight P.M.
Chil - dren of the damned.
End Rhy. Fig. 1
1st time, Gtr. 3: w/ Rhy. Fig. 1
2nd time, Gtr. 3: w/ Rhy. Fig. 1 (1st 3 meas.)
1.
Chil-dren of the damned.
2. He's
2.
Interlude
Very fast ♩= 192
A5 G5 F♯5 D5 E5
slight accel.
Gtr. 3
Rhy. Fig. 2

D5 E5

Now it's burn - ing his hands,

Gtrs. 4 & 5 (elec.)

f

w/ dist.

Gtr. 3

End Rhy. Fig. 2

D5
C5
face, scream - ing in pain.
Peel -
D5
E5
- ing the skin from his eyes.
Watch him die
D5
C5
ac - cord - ing to plan.
He's dust
D5
E5
on the ground.
What did we learn?

Interlude
2nd time, Voc. tacet
E5
B5
Gtr. 4
Gtr. 5
Gtr. 3
Rhy. Fig. 3
P.M.
C5
D5
E5

Gtr. 3: w/ Rhy. Fill 1

D5 E5

Gtr. 3: w/ Rhy. Fig. 3

B5

8va

Gtrs. 6 & 7

C5

D5 E5

8va

Gtr. 3: w/ Rhy. Fill 2

D5 E5

Oh, __

8va

Gtr. 6

1/2

8va

Gtr. 7

1

Gtrs. 4 & 5

Outro

*See top of first page of song for chord diagrams pertaining to rhythm slashes.

D5
E5
End Rhy. Fig. 4
whoa.
Oh,
whoa.
Oh,
Gtr. 3: w/ Rhy. Fig. 4 (2 1/2 times)
D5
C5
whoa.
Oh,
whoa.
Oh,
D5
E5
whoa.
Oh.
You're chil - dren of the damned,
D5
C5
your back's a - gainst the wall.
You turn in - to the light,

D5
E5
you're burn - ing in the night.
You're chil - dren of the damned,
D5
C5
like can - dles, watch them burn.
Burn - ing in the night,
Gtr. 3
D5
E5
D5
G5
A5
rit.
you'll burn a - gain to - night.
Chil - dren of the
Gtrs. 4 & 5
rit.
Free time
E5 open
E5
damned!

from *Dance of Death*

Dance Of Death

Words and Music by Steve Harris and Janick Gers

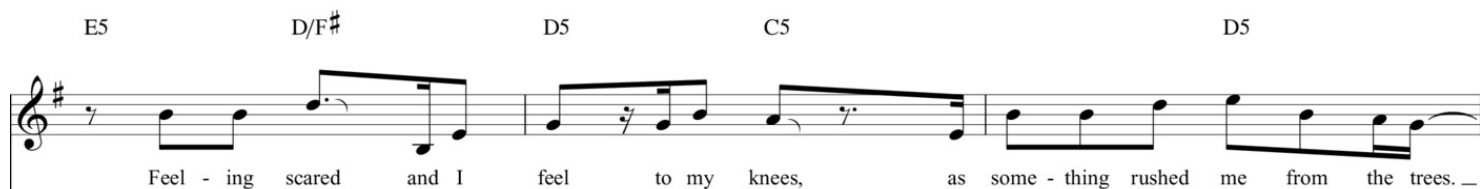
Gtrs. 1 & 2: w/ Riffs C & C1

D/F♯ D5 A C5 D5 Em

One night wan - der - ing __ in __ the Ev - er - glades, I'd one drink, but no more.

Gtrs. 1 & 2: w/ Riffs A & A1

D/F♯ D5 C5 D5 E5

I was ramb - ling, en - joy - ing the bright moon - light, gaz - ing up at the stars.

Gtrs. 1 & 2: w/ Riffs C & C1

D/F♯ D5 A C5 D5 Em

Not a - ware of a pres - ence so near to me, watch - ing my ev - 'ry move.

E5 D/F♯ D5 C5 D5

Feel - ing scared and I feel to my knees, as some - thing rushed me from the trees. __

Rhy. Fig. 2A

Gtrs. 1 & 2

w/ fingers

Rhy. Fig. 2

Gtr. 6

P.M.

Gtr. 5

E5 D/F♯ D5 A

Took me to an un - ho - ly place and

End Rhy. Fig. 2A

End Rhy. Fig. 2

P.M.

C5 D5 E5

that is where I fell from grace.

P.M.

Gtrs. 1, 2 & 6: w/ Rhy. Figs. 2 & 2A
D/F♯
D5
C
D
Then they sum - moned me o - ver to join in with them to the dance of the
Gtr. 5
Em
D/F♯
D5
A
dead. In - to the cir - cle of fire I fol - lowed them,
Interlude
Faster ♩= 82
C5
D5
Esus2
E6
E7sus2/A
in - to the mid - dle I was led.
Gtrs. 1 & 2
*Gtrs. 1 - 4
w/ pick
*Composite arrangement
Gtr. 6
P.M.
Gtr. 5
w/ pick

Verse
Esus2
E6
E7sus2/A
Esus2
D6/9/F#
2. As if time had stopped
Rhy. Fig. 3A
Rhy. Fig. 3
D6sus2
Aadd9
Cmaj9
D6sus2
still, I was numb with fear but still I want - ed to go.

Esus2
E6
E7sus2/A
End Rhy. Fig. 3A
End Rhy. Fig. 3
Gtrs. 1 - 4: w/ Rhy. Fig. 3A
Gtr. 6: w/ Rhy. Fig. 3 (4 1/2 times)
Esus2
D6/9/F#
D6sus2
Aadd9
And the blaze of the fire did no hurt up - on me
Gtr. 5
Cmaj9
D6sus2
Esus2
E6
E7sus2/A
as I walked on - to the coals.

Esus2
D6/9/F#
D6sus2
Aadd9
Then I felt I was in a trance and my
Rhy. Fig. 4A
Gtrs. 1 - 4
Rhy. Fig. 4
Gtr. 5
Cmaj9
D6sus2
Esus2
E6
E7sus2/A
spir - it was lift - ed from me.
End Rhy. Fig. 4A
End Rhy. Fig. 4
Gtrs. 1 - 4: w/ Rhy. Fig. 4A (2 1/2 times)
Gtr. 5: w/ Rhy. Fig. 4 (1 1/2 times)
And if on - ly some - one had the chance to wit - ness what hap - pened to me.
And I danced, and I pranced and I sang with them.

Cmaj9
D6sus2
Esus2
E6
E7sus2/A
All had death in their eyes.
Gtr. 5
let ring
Esus2
D6/9/F#
D6sus2
Aadd9
Life - less fi - gures, they were un - dead, all of them.
Faster ♩= 118
Cmaj9
D6sus2
Em
rit.
They had as - cend - ed from hell.
Gtrs. 1 - 4
Gtrs. 1 & 2
Gtrs. 3 & 4
divisi
Gtr. 6
Gtr. 5

D/F♯ G5 E5

Riff E2

End Riff E2

Riff E1

End Riff E1

Riff E

E5
D/F♯
G5
A5
D5
G5
E5
C5
G/B
Be - low my un - dead bod - y ___ just danced the cir - cle of death.
End Rhy. Fig. 5B
End Rhy. Fig. 5A
End Rhy. Fig. 5
Gtrs. 4, 5 & 6: w/ Rhy. Figs. 5, 5A & 5B
N.C.
Un - til the time came to re - u - nite ___ us both, my spir - it came back down to me.
I did - n't know ___ if I was a - live or dead as the oth - ers all joined in with me.
Interlude
Gtrs. 4 & 6: w/ Riffs E1 & E2 (2 times)
Gtr. 5: w/ Riff E
*E5
*Chord symbols reflect harmony implied by bass (next 16 meas.)
Gtrs. 4 & 6: w/ Riffs D & D1 (2 times)
Gtr. 5: w/ Riff F
Riff H
Gtr. 7 (elec.)
mf
w/ dist.
P.M.
End Riff H

Gtr. 7: w/ Riff H (last 2 meas.)
Gtr. 5
Riff I
D/F♯
G5
E5
End Riff I
P.M.
P.M.
Bridge
Gtrs. 3 & 6: w/ Riffs E1 & E2 (2 times)
Gtr. 5: w/ Riff E
E5
D/F♯
G5
E5
By luck, then the skir - mish start - ed and took the at - ten - tion a - way from me.
Gtr. 7
Riff J
End Riff J
P.M.
P.M.
P.M.
Gtr. 7: w/ Riff J
D/F♯
G5
E5
When they took their gaze from me was the mo - ment that I fled.
Gtrs. 4 & 6: w/ Riffs D & D1
Gtr. 5: w/ Riff F
Gtr. 7: w/ Riff H (last 2 meas.)
D/F♯
G5
E5
I ran like hell fast - er than the wind, but be - hind I did not glance.
Gtrs. 4 & 6: w/ Riffs G & G1
D/F♯
G5
E5
One thing that I did not dare was to look just straight a - head.
Riff K
Gtr. 7
End Riff K
P.M.
P.M.
P.M.
Gtr. 5
P.M.

Guitar Solo

Gtrs. 4 & 6: w/ Rhy. Figs. 5A & 5B (2 times)
Gtrs. 5 & 7 tacet
E5
D/F♯
G5
A5
D5
G5
E5
N.C.
*Gtr. 8 (elec.)
f
w/ dist.
*Adrian Smith
C5
G/B
w/ wah-wah
let ring
8va
rake
loco

Guitar Solo

Gtr. 8 tacet

F♯5 A5 D5 A5

*Gtr. 9 (elec.)

15ma

loco

f

P.H.

w/ bar

*Dave Murray

Rhy. Fig. 6

Gtrs. 5 & 10

E5 F♯5 D5

w/ bar

End Rhy. Fig. 6

Interlude

Gtrs. 9 tacet

F♯5 A5 D5 A5 E5 A5

Gtr. 4

Gtr. 6

Gtr. 5

simile on repeat

P.M.

F♯5 E5 F♯5 A5 D5 A5

P.M.

P.M.

P.M.

E5 A5 F♯5

P.M.

Gtr. 4 tacet

E5 G5 C5 G5

*Gtr. 11 (elec.)

f

w/ dist.

*Janick Gers

**Switch to neck pickup.

Rhy. Fig. 7

Gtr. 6

Gtr. 5

D5 G5 E5

***Switch to bridge pickup.

End Rhy. Fig. 7

let ring

Gtr. 6: w/ Rhy. Fig. 7 (3 times)
E5
G5
C5
G5
Gtr. 11
P.M.
Gtr. 5
D5
G5
E5
G5
C5
G5
P.M.

D5
G5
E5
tr
*Switch to neck pickup.
P.M.
G5
C5
G5
P.M.
D5
G5
E5
P.M.

Interlude

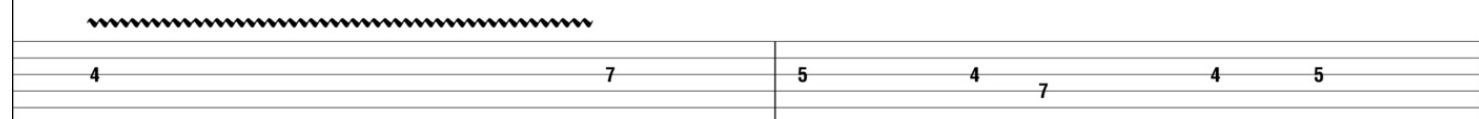
E5 Gmaj7 Csus2 G6/9

Riff L

Gtr. 4

Gtr. 6

Gtr. 5

w/ bar

Rhy. Fig. 8

Gtr. 10

P.M.

D5
G5
E5
D5
w/ bar
End Rhy. Fig. 8
P.M.
Gtr. 10: w/ Rhy. Fig. 8 (2 1/2 times)
E5
Gmaj7
Csus2
D5
G5
E5
End Riff L
Gtr. 4
Gtr. 6
Gtr. 5
w/ bar

Gtr. 4: w/ Riff K
Gtr. 5: w/ Rhy. Fig. 8 (1 1/2 times)
E5
G5
C5
G5
D5
G5
Gtr. 11
Gtr. 6
E5
D5
E5
G5
C5
G5
D5
G5
E5
C5
G/B
Gtr. 12
Gtr. 6
Gtrs. 5 & 10
P.M.

Outro
Slower ♩. = 48
Gtr. 1: w/ Riff A
Gtr. 6: w/ Riff B (1 1/2 times)
Gtrs. 6 & 7 tacet
E5
D5
D/F♯
C5
Gtr. 4
**Decrease vol. knob to 3/4 volume.
Gtr. 6
*Decrease vol. knob to 1/2 volume.
Gtr. 7
Gtr. 5
P.M.
w/ bar
Gtr. 1: w/ Riff C
A
C
w/ clean tone
w/ fingers

Gtr. 1: w/ Riff A
Gtr. 4 tacet
Gtr. 6: w/ Riff B (1st 4 meas.)

D/F♯ D5 A C D5 Em

rit.

But I'll nev - er go danc - ing no more 'til I dance with the _ dead.

Gtr. 1

rit.

Gtr. 6

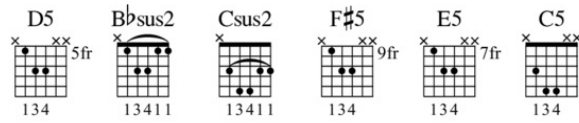
rit.

Gtr. 5

rit.

from *Fear of the Dark*

Fear of the Dark

Words and Music by Steve Harris

Intro
Fast ♩= 157

*Doubled throughout

**Chord symbols reflect overall harmony.

A tempo

Gtr. 2 tacet

Gtr. 1 tacet

D5 B♭5 C5 B♭5 C5

Riff A1

Gtr. 4 (clean)

mf

Riff A

Gtr. 3 (clean)

mf

let ring throughout

Gtr. 1

D5
B♭5
C5
End Riff A1
Gtr. 4
Gtr. 3
End Riff A
Gtr. 3: w/ Riff A
D5
B♭5
C5
B♭5
C5
Gtr. 4
D5
B♭5
C5
Verse
Gtr. 3: w/ Riff A (1st 4 meas., 2 times)
Gtr. 4 tacet
D5
B♭5
C5
B♭5
C5
1. I am a man who walks a - lone. And when I'm walk - ing a dark
D5
B♭5
C5
B♭5
C5
road at night or stroll - ing through the park,

D5
B♭5
C5
F5
G5
when the light begins to change, I some - times feel a lit - tle
Gr. 3

Gtr. 3: w/ Riff A (last 4 meas.)
D5
B♭5
C5
strange, a lit - tle anx - ious when it's dark.
Fear of the dark,

Chorus
B♭5
C5
D5
C5
fear of the dark.
I have a con-
Gtr. 3
Riff B
End Riff B

B♭5
F5
G5
D5
- stant fear that some - thing's al - ways near.
Fear of the dark,

B♭5 F5 G5 D5

pho - bi - a that some - one's al - ways there.

Gtr. 3

Gtr. 1

Gtr. 2

C6sus2
D5
1.
2.
E5
F5
G5
F5
E5
D5
F5
G5
F5
E5
D5
2. Have
End Riff C
Fill 1
End Fill 1
End Riff C1
Fill 1A
End Fill 1A
Verse
Gtr. 1 tacet
D5
B♭5
C5
you run your fin - gers down the wall, and have you felt your neck skin crawl
Rhy. Fig. 1
End Rhy. Fig. 1
Gtr. 2

D5
when you're search - ing for the light?
Some-
5
5
3
5
5
3
7
7
5
7
7
5
7
7
5

Gtr. 2: w/ Rhy. Fig. 1
B♭5
C5
- times when you're scared to take a look at the cor - ner of the room

D5
B♭5
you've sensed that some - thing's watch - ing you.
Fear of the dark,
Gtr. 2
5
5
3
5
5
3
7
7
5
7
7
5
3
3
1

Chorus
B♭5
C5
D5
C5
B♭5
fear of the dark.
I have a con -
Rhy. Fig. 2
End Rhy. Fig. 2
3
3
1
5
5
3
7
7
5
5
5
3
3
3
1

B♭5 C5 B♭5

be-cause you're sure there's some - one there. Fear of the dark,

Rhy. Fill 1 End Rhy. Fill 1

Gtr. 2

Rhy. Fill 1A End Rhy. Fill 1A

*Gtr. 5 (dist.)

mf

*Doubled throughout

G5
B♭5
C5
D5

B♭5

G5
C5
D5

B♭5

G5
C5
D5
(cont. in slashes)
1/2

D5

*Gtr. 7

8va

f

*Dave Murray

Gtr. 6

Gtr. 6 tacet

F♯5

Rhy. Fig. 6

Gtr. 2

8va

Gtr. 7

Riff E

Gtr. 5

P.M.

loco
1
17
D5
E5
End Rhy. Fig. 6
8va
loco
w/ bar
w/ bar
End Riff E
P.M.
F♯5
8va
*2nd string bumped w/ left hand.

F♯5

Gtr. 7

Gtr. 2

Gtr. 5

P.M.

Interlude
Gtrs. 5 & 7 tacet
D5
Riff F
Gtr. 2
B♭5
G5
A5
D5
Gtr. 1
Rhy. Fig. 7
Screamed: Ow.
End Riff F
End Rhy. Fig. 7

Chorus
Gtr. 2: w/ Riff F (1 3/4 times)
D5
Fear of the dark.
B♭5
Fear of the dark.
G5
A5
Gtr. 1: w/ Rhy. Fig. 7
D5
Fear of the dark.
Fear of the dark.
Fear of the dark.
B♭5
Fear of the dark.
G5
A5
Gtr. 1: w/ Rhy. Fig. 7 (1st meas.)
D5
Fear of the dark.
Fear of the dark.
D5
End half-time feel
D
④
12fr
Gtr. 1
Gtr. 2

Interlude

Faster ♩ = 211

Verse

Interlude
Slower ♩ = 145
Gtrs. 3 & 4: w/ Riffs A & A1
Gtrs. 2 & 5 tacet
D5
B♭5
C5
B♭5
C5
let ring
D5
B♭5
C5
Outro-Verse
Gtr. 3: w/ Riff A (1st 2 meas.)
D5
B♭5
5. When I'm walk - ing a dark
C5
F5
G5
D5
rit.
road, I am a man who walks a - lone.
Gtr. 3
rit.

from *The Number of the Beast*

Hallowed Be Thy Name

Words and Music by Steve Harris

Gtrs. 4 & 5: w/ Riffs B & B1 (2 times)
D5
E5
run - ning
Gtrs. 1 & 3
End Rhy. Fig. 1
P.M.
Gtrs. 1 & 3: w/ Rhy. Fig. 1
C5
Gtrs. 4 & 5: w/ Riffs B & B1 (last meas., 2 times)
D5
E5
low.
Yeah!
Gtrs. 1 & 3
Em
Riff C
C
End Riff C
D
1.
Em
2.
Em
B5
Verse
E5
N.C.
G5
C5
N.C.
A5
2. When the priest comes to read me the last rites,
take a look through the bars at the last sights

D5 N.C. B5 E5 B5 C5
of a world that has gone ver - y wrong for me.
E5 N.C. G5 C5 N.C. A5
Can it be that there's some sort of er - ror? Hard to stop the sur-mount - ing ter - ror.
D5 N.C. B5 E5 B5 C5
Is it real - ly the end, not some cra - zy dream?
E5 C5
Some-bod - y, please, tell me that I'm dream - ing. It's not eas - y to stop from scream - ing, the
Rhy. Fig. 2
P.M.

D5
E5 B5 C5
words es - cape me when I try to speak.
End Rhy. Fig. 2
P.M.
P.M.

Gtrs. 1 & 3: w/ Rhy. Fig. 2
E5
C5
Tears flow, but why am I cry - ing? Af - ter all, I'm not a - fraid of dy - ing.

D5
E5 B5 C5
Don't I be - lieve that there nev - er is an end?

Interlude

Gtrs. 1 & 3: w/ Riff C (4 times)
Em
C
D
Em

Riff D1
Gtr. 3
Riff D
Gtr. 1

C
End Riff D1
End Riff D
Em
D
C
*D
*2nd time, on beat 4 1/2

Verse
E5
C5
3. As the guards march me out to the court - yard,
some - bod - y cries from a cell, “God be with you.”
Gtrs. 1 & 3
Rhy. Fig. 3
P.M.
D5
E5
If there’s a God, why has He let me go?
End Rhy. Fig. 3
Gtrs. 1 & 3: w/ Rhy. Fig. 3 (3 times)
As I walk, my life drifts be - fore me and though the end is near, I’m not sor - ry.
Catch my soul, it’s will - ing to fly a - way.
Mark my words, be - lieve my soul lives
on. Don’t wor - ry now that I have gone. I’ve gone be - yond to see the truth.
When you know that your time is close at hand, may - be then you’ll be - gin to un - der -
stand life down here is just a strange il - lu - sion.

Interlude

Gtrs. 1 & 3: w/ Riffs D & D1 (1 3/4 times)

Gtrs. 1 & 3: w/ Rhy. Fig. 4 (2 times)

Gtr. 6 tacet

*Adrian Smith

Interlude

Gtr. 7 tacet

E5

G5

Gtr. 7

1 1/2 1 1/2 1 1/2

Gtrs. 1 & 3

P.M.

E5 D5 E5 G5 E5 D5 E5
Gtrs. 1 & 3
P.M.
let ring

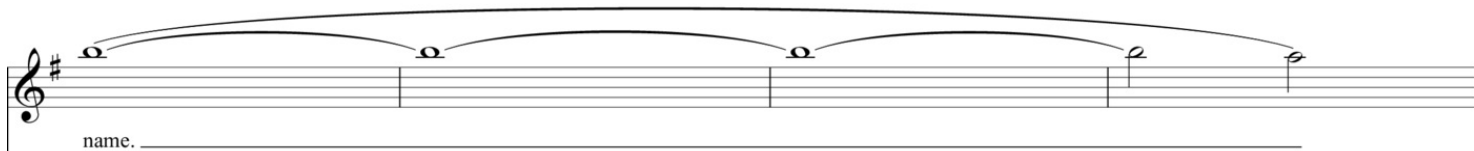
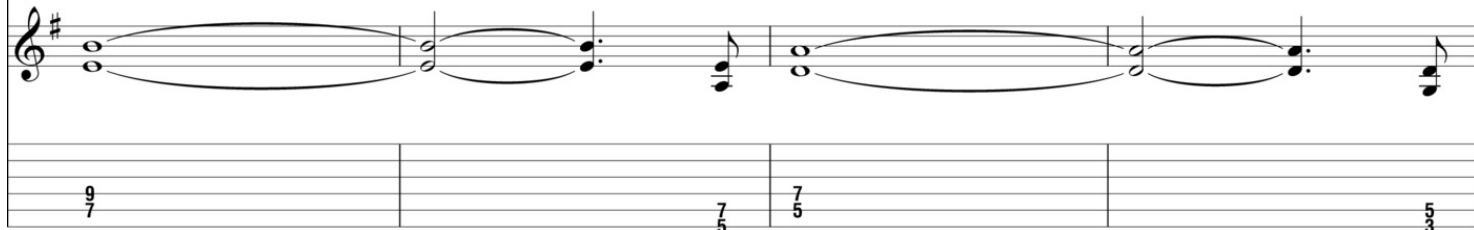
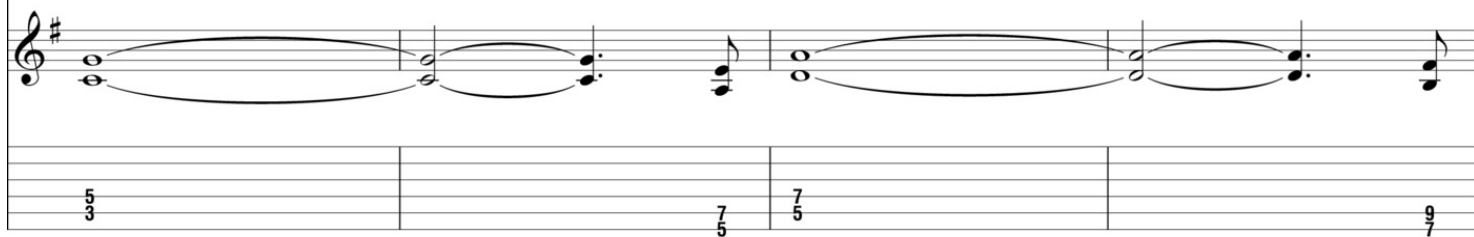
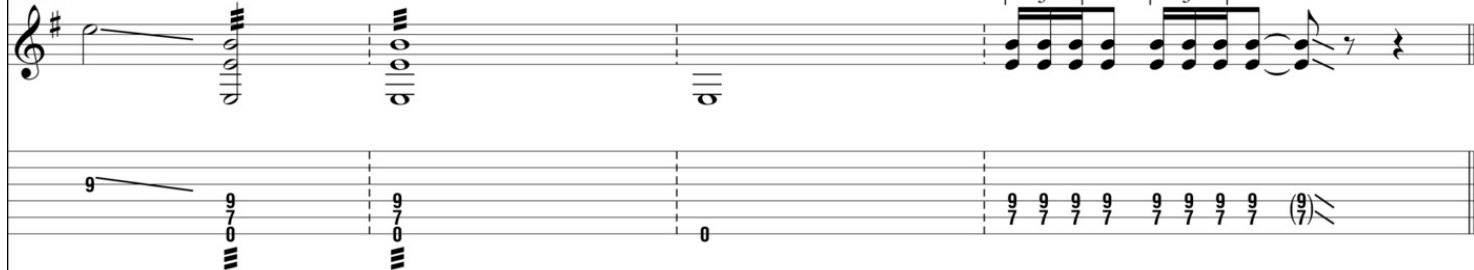
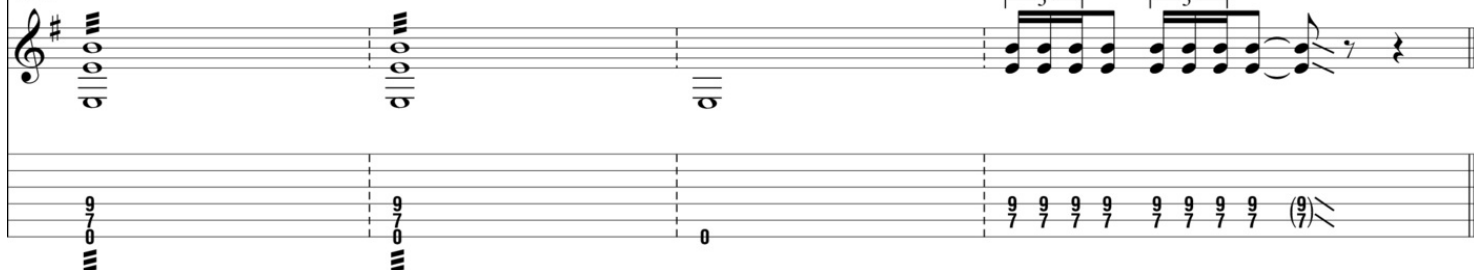
G5 E5 D5 E5 G5 E5 D5 E5
let ring

P.M.
let ring
let ring

*Gtr. 1: w/ Riff C (4 times)
Em
C
Gtr. 3
*Played w/o staccato.

D
Em

**Gtr. 1: w/ Riff C
Em
C
**As before

Gtr. 3
D
E5
B5
C5
Gtr. 1
Outro
E5
C5
Yeah, yeah, yeah.
Gtrs. 1 & 3
D5
E5
Hal - lowed be Thy name.
End double-time feel
Yeah, yeah, yeah.
C5
D5
Hal - lowed be Thy

Gtr. 3: w/ Riff E (2 times)
E5
A5
D5
G5
name.
Gtr. 1
C5
A5
D5
B5
Yeah!
Free time
E5
N.C.
Gtr. 3
Gtr. 1

from *Iron Maiden*

Iron Maiden

Words and Music by Steve Harris

Interlude

Gtr. 1: w/ Riff A (2 times)
Gtr. 2: w/ Riff B (2 times)

Am7 Am7/G

Chorus
C5
G
D
A5
Oh, well, wher-ev - er, wher-ev - er you are
Gtr. 3 (dist.)
mf
Rhy. Fig. 2
End Rhy. Fig. 2
Gtr. 1
Rhy. Fig. 2A
End Rhy. Fig. 2A
Gtr. 2
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (3 times)
I - ron Maid - en's gon - na get you, no mat - ter how far.
Gtr. 3
See the blood flow, watch-ing it shed up a - bove my head.

Interlude

Verse

A5
G
See the blood be - gin to flow
as it falls up - on the floor.
let ring

A5
G
I - ron Maid - en can't be fought,
I - ron Maid - en can't be sought.

Chorus
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (3 times)
C5
G
D
A5
Oh, well,
wher-ev - er,
wher-ev - er you are
Gtr. 3

C5
G
D
A5
I - ron Maid - en's
gon-na get you,
no mat - ter how
far.

Free time

Gtr. 3 tacet

C5 G D

rit.

I - ron Maid - en wants you for dead.

Gtr. 3

rit.

Rhy. Fig. 2

Gtr. 1

rit.

Rhy. Fig. 2A

Gtr. 2

rit.

3rd time, D.S. al Coda

Outro
Free time

Gtr. 3 tacet

G D

rit.

wants you for *Screamed:* dead.

Gtr. 2

rit.

let ring

Gtr. 1

rit.

Gtr. 3

8va

Gtr. 2

Gtr. 1

(cont. in slashes)

*A5

Gtr. 1

Yeah, ______

Gtr. 3 8va

let ring

hold bend

Gtr. 2

*See top of first page of song for chord diagrams pertaining to rhythm slashes.

yeah. ______

loco

w/ bar

from *The Number Of The Beast*

The Number Of The Beast

Words and Music by Steve Harris

Spoken: *Woe to you, oh, Earth and Sea,*
For the Devil sends the beast with wrath,
Because he knows the time is short...
Let him who hath understanding
Reckon the number of the beast,
For it is a human number.
Its number is six hundred and sixty six.

- Revelations Ch. 13 v. 8

*Chord symbols reflect overall harmony.

C Csus4 C5 C Csus4
I need - ed time to think, to get the mem - 'ries
P.M.
D5 D Dsus4
from my mind. What did I
End Rhy. Fig. 1
Gtr. 1: w/ Rhy. Fig. 1
D5 D Dsus4 D5 C Csus4
see? Can I be - lieve that what I
C5 C Csus4 D5 D Dsus4
saw that night was real and not just fan - ta - sy? 2. Just what I
Verse
Gtr. 1: W/ Rhy. Fig. 1 (1 5/8 times)
D5 D Dsus4 D5
saw in my old dreams,
Rhy. Fig. 2
Gtr. 2 (dist.)
mf
P.M.

C
Csus4
C5
were they re - flec - tions of my warped mind star - ing
P.M.
D5
back at me?
D
Dsus4
'Cause in my
End Rhy. Fig. 2
Gtr. 2: w/ Rhy. Fig. 2 (1st 7 meas.)
dreams it's al - ways there,
the e - vil face that twists my
mind and brings me to de - spair.
Yeah!
Gtr. 1
Rhy. Fig. 3
*Gtrs. 1 & 2
*Composite arrangement
Interlude
End Rhy. Fig. 3
(Gtr. 2, cont. in slashes)

*D5
Rhy. Fig. 4
End Rhy. Fig. 4
Gtr. 2
(cont. in notation)
Gtr. 1
*See top of first page of song for chord diagrams pertaining to rhythm slashes.
Verse
D5
3. Night was black, was no use hold - ing back 'cause I just
4. Torch - es blazed and sa - cred chants were praised as the
can't go on, I must in - form the law. Can they
Gtrs. 1 & 2
P.M.
let ring
C5
G
D5
had to see, was some - one watch - ing me?
start to cry, hands held to the sky.
still be real or just some cra - zy dream? But
In the mist, dark fig - ures move and twist. Was all
In the night, the fires are burn - ing bright. The rit - u - al
I feel drawn to - wards the chant - ing hordes, seem to

Chorus

To Coda

C5
G/B
C5

(3rd time, cont. in notation)

1. Hell and fire were spawned
2. Sac - ri - fice is go -
3. Six, six, six, the one

P.M.

1. D5

(cont. in notation)

to be re - leased.

Gtrs. 1 & 2

P.M. P.M. P.M.

2. D5 open

- ing on to - night.

G5
A5
C5
D5
(cont. in slashes)

Guitar Solo
F5 I
G5 III
B♭5
C5
D5
Rhy. Fig. 6
End Rhy. Fig. 6
Gtrs. 1 & 2
*Gtr. 4 (dist.)
P.M.
*Adrian Smith

Gtrs. 1 & 2: w/ Rhy. Fig. 6 (3 times)
F5
G5
B♭5

C5
D5
F5
G5

B♭5
C5
D5
F5
8va

G5
B♭5
C5
D5
8va
loco
1 1/2
1
Interlude
Gtr. 2: w/ Rhy. Fig. 6 (1 3/4 times)
Gtr. 4 tacet
F5
Gtr. 4
Gtr. 1
divisi
D.S. al Coda
5. This
Gtrs. 1 & 2
Coda
D
Dsus4
D5
for you and me.
6. I'm com-ing
P.M.
Gtr. 2
mf

Verse

Gtr. 1 : w/ Rhy. Fig. 1 (1 7/8 times)
Gtr. 2: w/ Rhy. Fig. 2 (1 7/8 times)
D5
D Dsus4
D5
C Csus4
back.
I will re - turn.
And I'll pos -

C5
C Csus4
D5
D Dsus4
sess your bod - y and I'll make you burn.
I have the

D5
D Dsus4
D5
C Csus4
fire.
I have the force.
I have the

C5
C Csus4
D5
pow - er to make my e - vil take its course.

Outro

Gtr. 2: w/ Rhy. Fig. 3
Gtr. 1
D
Dadd11
D5

Gtr. 2: w/ Rhy. Fig. 4
C6sus2
D5
Gtrs. 1 & 2
C5 D5
N.C.

from *Iron Maiden*

The Phantom Of The Opera

Words and Music by Steve Harris

Intro
Fast ♩ = 172

N.C.

*Composite arrangement

All right, yeah!

*Chord symbols reflect overall harmony.

3rd time, Gtr. 4: w/ Fill 4
E5
B5
C5
D5
G5/D
D5
Em
Rhy. Fig. 1
Gtrs. 1 & 2
End Rhy. Fig. 1
1.
Rhy. Fill 1
End Rhy. Fill 1
2.
N.C.
Verse
1. I've been living so long for you, now you won't get away from my grasp.
stand - ing in the wings there, you wait for the curtain to fall.
3. I'm run - ning and hid - ing, in my dreams you're al - ways there.
Rhy. Fill 2
End Rhy. Fill 2
Riff A
Fill 4
Gtr. 4

D5
Em
D5
N.C.
You've been
And
You're the
End Riff A

Gtrs. 1 & 2: w/ Riff A
liv - ing so long in hid - ing, and hid - ing be - hind that false
know - ing the ter - ror and hold - ing you have on us
Phan - tom of the Op - 'ra, you're the dev - il, you're just out to

Gtrs. 1 & 2: w/ Rhy. Fill 1
Em
D5
Em
D5
mask.
all.
scare.
And
Now
You

Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1
E5
B5
C5
D5
G5/D
D5
you know and I know that you ain't got that long to
I know that you're gon - na scratch me and maim me and
dam - aged my mind and my soul, it just floats through the

To Coda
Gtrs. 1 & 2: w/ Rhy. Fill 1
Em
D5
Em
D5
last.
maul.
air.
Your
And
You

Interlude

Half-time feel

E5 D5 E5 D5

Riff B

Gtr. 1

8va loco

P.H. P.M.

Pitch: B B B B B B

Riff B1

Gtr. 2

P.M.

C5 E5 D5

End Riff B

8va loco 8va loco 8va loco

P.H. P.H. P.H. P.H. P.H.

P.M. P.M.

Pitch: D G G B B B

End Riff B1

P.M.

Bridge

*w/ *slight rit.* on last 2 beats.

Guitar Solo

Slower ♩ = 164

F
G
Em
End Riff C
let ring
*T
T
*T = Thumb on 6th string

Gtr. 4: w/ Riff C (2 1/2 times)

C Em

Gtr. 3

Gtr. 1

let ring

Gtr. 2

F G Em

8va

let ring

C
Em
8va
loco
let ring
F
G
Em
rake
*Flip pickup selector switch from neck to bridge position.
T

C
Em
let ring
F
G
Em
Gtr. 3
Gtr. 4
8va
fdbk.
Pitch: B
B
A
Gtr. 1
Gtr. 2

2.
Gtrs. 1 & 2: w/ Riffs D & D1
D
Em
G
Fill 2
End Fill 2
Riff E
Gtr. 1
Gtrs. 6 & 7
Gtrs. 6 & 7
divisi
Fill 2A
End Fill 2A
Gtr. 2

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)
A5
C5
D5
E5
End Rhy. Fig. 2
Riff F
Gtrs. 1 & 2
Gtr. 6
Riff F1
Gtr. 7
G5
A5
C5
D5
E5
Gtr. 3
G5
A5
C5
D5
Gtr. 6
End Riff F
Gtr. 7
End Riff F1

Guitar Solo

Gtrs. 6 & 7 tacet

E5 II

Rhy. Fig. 3

Gtrs. 1 & 2

Fill 3

End Fill 3

Fill 3A

End Fill 3A

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (3 times)

E5

G5
A5
C5
D5
*Gtr. 8 (dist.)
*Dennis Stratton
Gtr. 3
E5
Gtr. 3 tacet
grad. pull up bar
w/ bar
Gtr. 8
8va

Interlude

**2nd time, D.S. al Coda*
(take repeats)

from *Powerslave*

Powerslave

Words and Music by Bruce Dickinson

1st & 3rd times, Gtr. 1: w/ Rhy. Fig. 2 (2 times)
2nd time, Gtr. 1: w/ Rhy. Fig. 2
A5 C5 A5 B♭5 A5 C5 A B♭5
In - to the eyes of the night, watch - ing me go.
Peo - ple would wor - ship and fall, drop to their knees. So
Si - lent the ter - ror that reigned, mar - bled in stone. A
2nd time, Gtr. 1: w/ Rhy. Fig. 3
A5 C5 A5 B♭5 A5 C5 A B♭5
Green is the cat's eye that glows in this Tem - ple.
bring me the blood and red wine for the one to suc - ceed me. For
shell of a man God pre - served for a thou - sand ag - es. But
A5 C5 A5 B♭5
2nd time, Gtr. 1: w/ Rhy. Fill 1
A5 C5
En - ter the ris - en O - si - ris, ris - en a - gain.
he is a man and a God and he will die too.
o - pen the gates of my Hell, I'll strike from the grave.
Gtr. 1
Rhy. Fig. 3
P.M.
Pre-Chorus
A B♭5 Em C5 G♯m
*Gtr. 3 (dist.)
mf
w/ phaser
*Dave Murray
Gtr. 1
End Rhy. Fig. 3
Rhy. Fig. 4
Gtrs. 1 & 2
End Rhy. Fig. 4
P.M.
Rhy. Fill 1
Gtr. 1
P.M.

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (3 times)
Em
C5
G♯m
Em
C5
Gtr. 3
G♯m
Em
C5
2nd time, Gtr. 3: w/ Fill 1
G♯m
Chorus
Em
Gtr. 3 tacet
C5
D5
Tell me why I had to be a Pow -
(Ah.
Gtr. 3
Rhy. Fig. 5
Gtrs. 1 & 2
Fill 1
Gtr. 3

G5 E5
G5 E5
F♯5
G5
A5
G5 F♯5
er - slave.
Gtrs. 1 & 2
End Rhy. Fig. 5
P.M.
Gtrs. 1 & 2: w/ Rhy. Fig. 5 (2 3/4 times)
3rd time, Gtr. 1: w/ Rhy. Fill 1
Em
C5
D5
I don't wan-na die. I'm a God. Why can't I live on?
When the
Ah.
Life Giv-er dies, all a-round is laid waste.
And
in my last hour I'm a slave to the Pow-er of Death.
Ah.)
To Coda
Rhy. Fill 1
Gtr. 1

1.
F♯5
G5
A5
G5 F♯5 E5
2.
Gtrs. 1 & 2
P.M.
Interlude
Gtrs. 1 & 2 tacet
Em
Bm
Bm/A
Riff A
End Riff A
Gtr. 4 (clean)
mf
w/ chorus
let ring throughout
Guitar Solo
Gtr. 4: w/ Riff A (3 1/2 times)
*Gtr. 3
f
*Switch to neck pickup.
rake
1/2
Gtr. 3
Gtr. 4

Riff B

Bm/A G A5

End Riff B

*T T T

*T = Thumb on 6th string

Gtr. 4: w/ Riff B (2 times)

Bm Bm/A G

Gtr. 3

A5 Bm

Bm/A
G
A5
8va
Bm
Bm/A
Gtr. 3
loco
Gtr. 4
G5
Gtr. 4 tacet
let ring
Gtrs. 1 & 2
P.M.

Guitar Solo
Faster ♩ = 165
Gtr. 3 tacet
B5 A6 B5 A6 B5 A6 B5 A6 B5
*Gtr. 5 (dist.)
f
w/ bar
*Adrian Smith
Gtrs. 1 & 2
Rhy. Fig. 6
G5 D5 A5 G5 A5
End Rhy. Fig. 6
1/4
P.M.
Gtrs. 1 & 2: w/ Rhy. Fig. 6 (2 1/2 times)
B5 A6 B5 A6 B5 A6 B5 A6 B5
Gtr. 5
G5 D5 A5 G5 A5 B5 A6 B5 A6 B5
let ring

G5 D5 A5

Gtr. 5

8va

Gtr. 2

let ring

Gtr. 1

Interlude
Bm
G5
D5
A5
1/2
Bm
G5
D5
A5
1/2
1/2

Bm
G5
D5
A5
1/2
Bm
G5
D5
A5
1/2
1/2

Guitar Solo
Gtrs. 1 & 2: w/ Rhy. Fig. 6 (3 1/2 times)
Gtr. 5 tacet
B5 A6 B5 A6 B5 A6 B5 A6 B5 G5 D5 A5
Gtr. 3
let ring
G5 A5 B5 A6 B5 A6 B5 A6 B5 A6 B5
G5 D5 A5 G5 A5 B5 A6 B5 A6 B5
8va
loco
A6 B5 A6 B5 G5 D5 A5
rake
G5 A5 B5 A6 B5 A6 B5 A6 B5 A6 B5

Gtr. 3 tacet

G5 D5 F5 E5 E♭5 D5

Gtr. 3

Gtr. 1

Harm.

w/ bar

Gtr. 2

D.S. al Coda

C5 B5 A5/G E5

Gtr. 1

w/ bar

P.S.

w/ bar

*rit.

-2 1/2

-4

Gtr. 2

*rit.

*Slow to original tempo.

Free time

D5 E5

rit.

Pow - er of Death.

Gtr. 1

rit.

Gtr. 2

rit.

A5 G♯5 A5 B5 A5 G♯5 F5

Gtrs. 1 & 2

E5

Gtr. 3

*Vol. swell

Gtr. 1

Gtr. 2

N.C.

from *The Number of the Beast*

The Prisoner

Words and Music by Steve Harris

2nd time, End half-time feel
A5 G5 A5 N.C. F♯5 G5 A5
End Rhy. Fig. 2

B5 A5 G♯5 F♯5 E5 B5 D5 A/C♯ A5
Rhy. Fig. 3
P.M.
P.M.
slight P.M.

B5 A5 G♯5 F♯5 E5 D5 E
End Rhy. Fig. 3
P.M.
P.M.

Verse
Gtr. 1: w/ Rhy. Fig. 3 (1 1/2 times)
B5 A5 G♯5 F♯5 E5 B5 D5 A/C♯ A5
1. I'm on the run, I'll kill to eat.
2. If you kill me it's self de - fense.

B5 A5 G♯5 F♯5 E5 D5 E
I'm starv - ing now, feel - ing dead on my feet.
If I kill you, then I call it venge - ance.

B5 A5 G♯5 F♯5 E5 B5 D5 A/C♯ A5
Go - ing all the way, I'm Na - ture's beast.
Spit in your eye, I will de - fy.

B5
A5
G♯5 F♯5 E5 D5
E
Am7
Do what I want, I do as I please.
You'll be a - fraid when I call out your name.
Run,
Gtr. 1
P.M.
Pre-Chorus
Am7
Asus4
Am7
Asus4
Am7
fight,
to breathe,
Asus4
Am7
Asus4
Dsus4
it's tough.
it's gon - na be tough.
Dm7
Dsus4
Dm7
B7sus4
Now you see me, ha, ha, now you don't.

B
A5
E5
B5
E5
Uh, break the walls,
I'm coming out.
let ring

Chorus

3rd time, Gtr. 4: w/ Fill 1
E5
Bsus4
Asus2
Not a pris - on - er,
I'm a free man,
Rhy. Fig. 4
let ring
let ring
let ring

C♯5
B5
E5
and my blood is my own now.
End Rhy. Fig. 4
let ring

Fill 1
8va
Gtr. 4

1st time, Gtr. 1: w/ Rhy. Fig. 4 (1st 4 meas.)
2nd time, Gtr. 1: w/ Rhy. Fig. 4 (2 1/2 times)
2nd time, Gtr. 1: w/ Rhy. Fig. 4 (5 times)
E5
Bsus4
Asus2
Don't care where the past was,
To Coda 1
To Coda 2
C♯5
D5
B5
I know where I'm go - ing, out!
Gtr. 1
let ring
Interlude
B5
A5
G♯5 F♯5 E5
B5
D5
A/C♯
A5
P.M.
P.M.
slight P.M.
Gtr. 1: w/ Rhy. Fig. 3 (last 4 meas.)
D.S. al Coda 1
B5
A5
G♯5 F♯5 E5 D5
E
Coda 1
C♯5
B5
E5
know where I'm go - ing.
Bsus4
Asus2
I'm not a num - ber, I'm a free man,
C♯5
B5
E5
live my life where I want to.

A5
F♯5
A5
E5
P.M.
P.M.
P.M.

A5 F♯5 G5 A5

slap-back
reverb off

End Rhy. Fig. 5

P.M. P.M. P.M. P.M.

*Played behind the beat.

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 5 (1st 14 meas.)   Gtr. 2 tacet

B5   D5   A/C♯

Gtr. 4

Gtr. 2

D.S.S. al Coda 2

F♯5 G5 A5 E5

Gtr. 4

8va

Gtr. 1

P.M.

Coda 2

C♯5
B5
E5
live my life where I want to.
Bsus4
Asus2
You'd bet - ter scratch me from your black book
C♯5
B5
E5
'cause I'll run rings a - round you.
Bsus4
Asus2
Not a pris - on - er, I'm a free man,
C♯5
B5
E5
and my blood is my own now.
Bsus4
Asus2
Don't care where the past was,
C♯5
B5
E5
I know where I'm go - ing.
Free time
Gtr. 1
0
0
9
9
7

from *The Number of the Beast*

Run To The Hills

Words and Music by Steve Harris

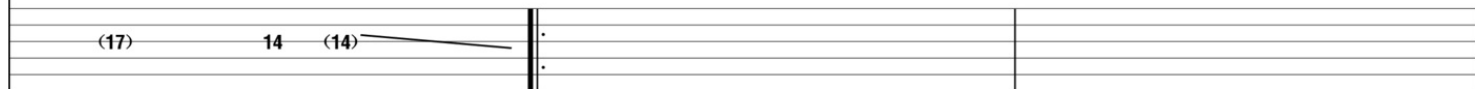
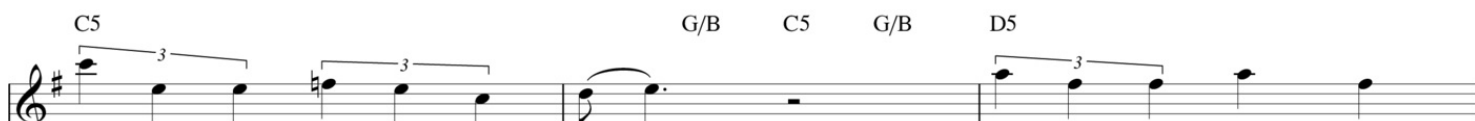
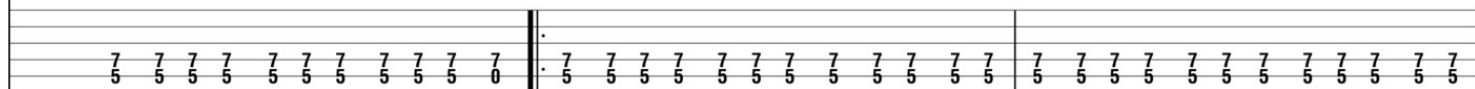
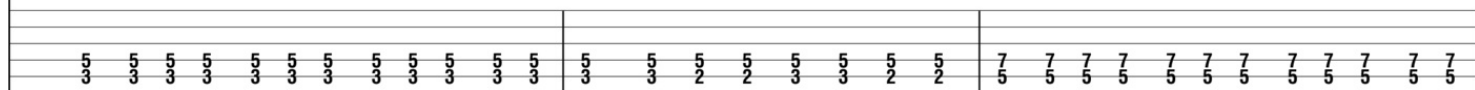
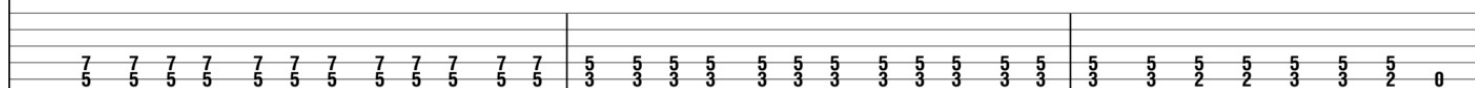
Verse

1st time, Gtr. 3 tacet

D5

2. Rid - ing through dust clouds and bar - ren wastes,
3. Sol - dier blue in the bar - ren wastes,

w/ bar

steady gliss.

P.M.

P.M.

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (1st 6 meas.)

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (3 times)

Interlude

1st time, Gtr. 3 tacet
A5
B5/A
C5/A
D5/A
Rhy. Fig. 4
End Rhy. Fig. 4
Gtrs. 1 & 2
P.M.

Gtrs. 1 & 2: w/ Rhy. Fig. 4
A5
B5/A
C5/A
D5/A
Yeah.

A5
B5/A
C5/A
D5
Ah.
Gtrs. 1 & 2
P.M.

Outro-Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (3 1/2 times)
G5
Fsus2
Run to the hills,

C5
G/B
G5
run for your lives.

Fsus2
Run to the hills,

C5
G/B
G5
run for your lives.

Fsus2
Run to the hills,

C5
G/B
G5
run for your lives.

Fsus2
Run to the hills,

Free time
C5
G/B
G5
rit.
run for your life!
Gtrs. 1 & 2
rit.
*T
*T = Thumb on 6th string

from *Iron Maiden*

Running Free

Words and Music by Steve Harris and Paul Andrews

Verse
E5 C5 D5 E5
1. Just six - teen, a pick - up truck, out of mon - ey,
spent the night in L. A. jail and lis - tened to the
3. Pulled her at the Bot - tle Top, a whis - key, danc - ing,
G5 A5 E5 C5 D5
out of luck. I've got no - where to call my own.
si - rens wail. But they ain't got a thing on me. I'm
dis - co hop. Now all the boys are af - ter me, and
E5 G5 A5 G5 F♯5
Chorus
E5 G5
Hit the gas and here I go. I'm run - nin' free,
run - nin' wild, I'm run - nin' free.
that's the way it's gon - na be.
Rhy. Fig. 1
*Upper Bkgd. Voc. sung 2nd & 3rd times only.
E5 D5 E5 D5 E5 C5 D5
yeah. I'm run - nin' free.
End Rhy. Fig. 1

To Coda ⊕

1.

Gtr. 2: w/ Rhy. Fig. 1

E5 G5 E5 D5 E5 D5 E5

I'm run - nin' free, ___ yeah. ___ I'm run - nin' free. ___

C5 D5

2.

D5 E5 C5 D5

___ 2. I I'm run - nin' free. ___ Get out - ta my

Interlude

*E5 G5

Rhy. Fig. 2

Gtr. 2

**

way. ___

Gtr. 3 (dist.) *f*

Gtr. 4 (dist.) *f* *divisi*

*See top of first page of song for chord diagrams pertaining to rhythm slashes.

**w/ echo set for dotted eighth-note regeneration w/ 4 repeats

E5
C5
D5
Gtr. 2: w/ Rhy. Fig. 2 (last 2 meas.)
Gtrs. 3 & 4 tacet
E5 open
Gtr. 5 (dist.)
Gtr. 2
heavy P.M.
P.M.
1., 2., 3.
4.
Gtr. 3
Gtr. 4
divisi

Chorus
Gtr. 2: w/ Rhy. Fig. 1 (2 times)
Gtr. 5 tacet
E5 G5 E5 D5 E5 D5 E5 C5 D5
I'm run - nin' free, yeah. I'm run - nin' free.
E5 G5 E5 D5 E5 D5 E5 C5 D5
I'm run - nin' free, yeah. I'm run - nin' free. Break!

Interlude
2nd time, Ld. Voc. tacet
E5 N.C. D5 E5 N.C. D5 E5 N.C. C5 D5
Ow!
Gtr. 2
Rhy. Fig. 3
End Rhy. Fig. 3
let ring
let ring

2nd time, D.S. al Coda
Gtr. 2: w/ Rhy. Fig. 3 (2 times)
2nd time, Gtrs. 3 & 4 tacet
E5 N.C. D5 E5 N.C. D5 E5 N.C. C5 D5
Gtr. 3
Gtr. 4
divisi

Coda
Outro
D5 E5 C5 D5 E5 G5
Voc. Fig. 1
I'm run - nin' free. Oh.
(I'm run - nin' free,
Rhy. Fig. 4
Gtr. 2

A5
C5
D5
End Voc. Fig. 1
yeah.
I'm
run - nin'
free.)
I'm
End Rhy. Fig. 4
Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 2: w/ Rhy. Fig. 4 (3 times)
E5
G5
run - nin',
I'm
run - nin',
I'm
run - nin'.
Oo,
yeah,
yeah.
I'm
run - nin',
I'm
run - nin',
I'm
run - nin'.
Oh,
yeah.
Run - nin',
I'm
run - nin',
I'm
run - nin'.
Yeah!
Gtr. 2
Gtr. 3
Gtr. 4
divisi
Ow,
ow!
Ow,
ow!

from *Seventh Son Of A Seventh Son*

Seventh Son Of A Seventh Son

Words and Music by Steve Harris

Faster ♩ = 97

Gtrs. 1 & 2: w/ Riffs A & A1 (2 3/4 times)
Gtr. 3: w/ Rhy. Fig. 1 (2 3/4 times)
E5 Esus2 C5 D5 E5 Esus2 C5 D5 C5 Csus2 B5 A5 G5 A5 C5 D5
Gtr. 4 (dist.)
mf

E5 Esus2 C5 D5 E5 Esus2 C5 D5

C5 Csus2 B5 A5 G5 A5 C5 D5

E5 Esus2 C5 D5 E5 Esus2 C5 D5 C5 Csus2 B5 A5 G5

Gtrs. 1 & 4 tacet
A5
C5 D5
E5
Gtr. 4
Gtr. 1
Gtr. 2
Rhy. Fig. 2
End Rhy. Fig. 2
P.M.
Gtr. 3
Rhy. Fig. 2A
End Rhy. Fig. 2A
Verse
Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A (3 times)
E5
1. Here they stand, broth - ers them all. All the sons, di -
vid - ed they'd fall. Here a - waits the birth of the son, the

Verse
Gtr. 3: w/ Rhy. Fig. 2A (3 1/2 times)
E5
2. Here the birth from an un - bro - ken line.
3. Then they watch the pro - gress he makes. The
End Rhy. Fig. 3
P.M.
Born the heal - er, the sev - enth, his time. Un - know - ing - ly blessed and as
Good and the E - vil, which path will he take? Both of them try - ing to
tr
Gtr. 2: w/ Rhy. Fig. 2
Gtrs. 2 & 3: w/ Rhy. Fills 1 & 1A
his life un - folds, slow - ly un - veil - ing the pow - er he holds.
ma - nip - u - late the use of his pow - ers be - fore it's too late.
Interlude
Gtr. 2: w/ Rhy. Fig. 3
Gtr. 3: w/ Riff B (2 times)
C5
E5
Oh.

Chorus
Em7
A5 G5 F#5
Sev - enth son of a sev - enth son.
Sev - enth son of a sev - enth son.
Riff C
*Gtrs. 2 & 3
*Composite arrangement
Em7
C5
D5
Sev - enth son of a sev - enth son.
Sev - enth son of a sev - enth son.
End Riff C
Gtrs. 2 & 3: w/ Riff C
Em7
A5 G5 F#5
Sev - enth son of a sev - enth son.
Sev - enth son of a sev - enth son.
Em7
C5
D5
Sev - enth son of a sev - enth son.
Sev - enth son of a sev - enth son.
Interlude
Gtr. 3: w/ Rhy. Fig. 2A
E5
Oh.
Riff D
Gtr. 2

C5

Oh.

Gtr. 2

End Riff D

Gtr. 3

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Interlude
Faster ♩ = 142
Em
Cmaj7
Em/B
Riff E
End Riff E
Gtrs. 2 & 3
P.M.
Gtrs. 2 & 3: w/ Riff E (2 times)
Em7/D
Em
Gtr. 1
Cmaj7
Em/B
Gtr. 1
Em7/D
steady
gliss.
Gtrs. 2 & 3
P.M.

Esus2
8va
Esus4
C(♯11)/E
p < mf
Harm.
w/ bar
grad. dive
Pitch: G
Csus4
Csus2
8va
Csus4
w/ bar
-1/2
p < mf
Harm.
w/ bar
grad. dive
Pitch: D
Riff I
End Riff I

Bridge
Gtr. 1 tacet
Today is born the seventh one. Born of woman, the seventh
Esus2 Em Esus2 Em Esus2 Em Esus4 C(#11)/E
Riff J
End Riff J
Gtr. 7
Gtr. 5
Gtr. 6
son. And he in turn of a seventh son.
Esus4

He has the power to heal. He has the gift of the second sight.

Em Esus2 Em Esus2 Em Esus2 Em Esus2 Esus$^{2}_{4}$

Riff K **End Riff K**

He is the chosen one.

Em C(♯11)/E Csus$^{2}_{4}$ Cm

So it shall be written. So it shall be done.

Csus2 Cm Csus2 Cm Csus2 Cm Csus4/2 A♭(♯11)/C

Riff M

Riff L

Riff L1

Csus4/2

End Riff L1

End Riff L

Esus4/2 Em

Gtr. 7

Gtr. 5

Gtr. 6

Esus4/2
Em
Gtr. 6
Gtr. 8
P.M.
Gtr. 6: w/ Riff F
Esus2
Em
Esus2
Em
Esus2
Em
Esus4/2
C(♯11)/E
Gtr. 8
P.M.
Gtr. 8 tacet
Csus4/2
Cm
Gtr. 7
Gtr. 5
Gtr. 6

Gtrs. 5 & 6: w/ Riffs L & L1 (1 4/7 times)
Gtr. 7: w/ Riff M
Csus2
Cm
Csus2
Cm
Csus2
Cm
Ab(#11)/C
Gtr. 8
P.M.
Gtr. 8 tacet
Csus2
Cm
Csus2
Cm
Csus2
Cm
Csus2
Cm
Csus2
Ab(#11)/C
Gtr. 7
Esus
Em
Gtr. 5
Gtr. 6
delay off

Gtr. 6: w/ Riff F (1st 3 meas.)

Esus2 Em Esus2 Em Esus2 Em Esus2

P.M.

Esus4 2
Em
Esus2
C(♯11)/E
Csus4 2
Cm
Gtr. 7
Gtr. 5
Gtr. 6
Gtr. 8
P.M.
Gtr. 6: w/ Riff L1
Gtr. 7: w/ Riff M (1st 10 meas.)
Csus2
Cm
Csus2
Cm
Csus2
Cm
Csus4 2
A♭(♯11)/C
Gtr. 5
Gtr. 8
P.M.

Csus2 Cm Csus2 Cm Csus2 Cm Csus$^{2}_{4}$

Gtr. 5

Gtr. 6

Gtr. 8

P.M.

A♭(♯11)/C
A5
D5
Gtr. 7
Gtr. 5
Gtr. 6
Gtrs. 2 & 3
Gtr. 8
P.M.

Interlude
Gtrs. 5 - 8 tacet

E5
A5
D5
E5
A5
D5
Gtr. 9 (dist.)
mf

Gtr. 4

Gtr. 1

Gtrs. 2 & 3

Faster ♩ = 191
C5
A5
D5
E5
Guitar Solo
Gtrs. 1 & 9 tacet
F♯5
G5
E5
C♯5
*Gtr. 10
(dist.)
*Dave Murray
Rhy. Fig. 4
End Rhy. Fig. 4
Gtrs. 2 & 3
P.M.

F♯5 G5 F♯5 E5 F♯5 C♯5 E5 G5 F♯5 E5 D5

Gtr. 4

8va

loco

w/ bar

Gtr. 1

Gtrs. 2 & 3

P.M.

Interlude

Gtr. 10 tacet

C♯5 A5 G♯5 A5 F♯5 G♯5 A5 B5 A5 G♯5 F♯5 C♯5 A5 G♯5 A5 F♯5 G♯5 A5 C♯5 E5

loco

Gtr. 10

Riff N

Gtrs. 2 & 3

End Riff N

*Adrian Smith

Interlude

Gtrs. 2 & 3: w/ Riff N
Gtr. 11 tacet

Guitar Solo

Interlude
Gtr. 11 tacet
G5 F♯5 G5 F♯5 E5 D5 E5 F♯5
Gtr. 2
P.M.
Gtr. 3
G5 F♯5 G5 F♯5
G5 F♯5 C♯5 E5 F♯5 G5 F♯5

Interlude

F♯m E D

Gtr. 3

Gtr. 1

Gtr. 2

B7(no3rd) E5 F♯5

F♯m E D

B7(no3rd) E5 F♯5

Outro
Gtr. 1 tacet
F♯m
D6♯11(no3rd)
Gtr. 3
Gtr. 2

B7(no3rd)
E5
F♯5
1.
2.

A/C♯
D5
B5
C♯5
A5
B5
D5
Gtr. 1
w/ bar
Gtrs. 2 & 3

A/C♯
D5
B5
C♯5
E5
F♯5
A/C♯
D5
B5
C♯5
E5
D5
A/C♯
D5
B5
C♯5
E5
F♯5
N.C.
Gtr. 4
Gtr. 1
Gtrs. 2 & 3

from *Somewhere in Time*

Stranger In A Strange Land

Words and Music by Adrian Smith

Em7 E7sus4/2

But now it seems to me that all ___ is lost and noth-ing gained. _ Some-times things _ ain't what they seem. _ No

End Rhy. Fig. 2

Gtr. 1

let ring

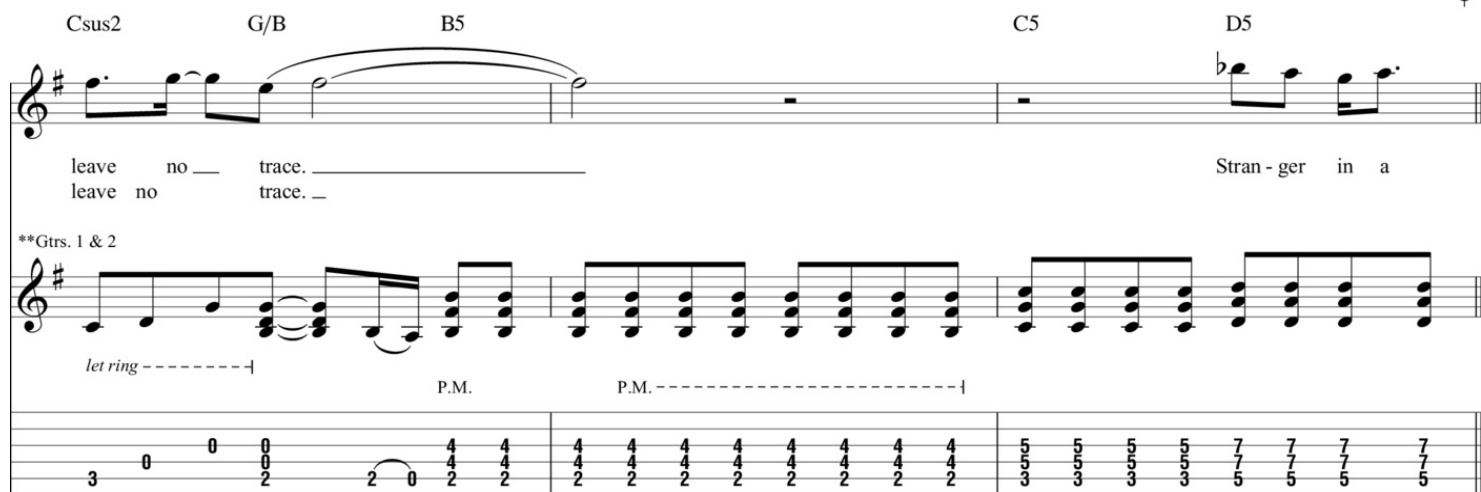
Rhy. Fig. 3

End Rhy. Fig. 3

Gtr. 2

let ring

Pre-Chorus

Csus2
G/B
Csus2
G/B
brave new world, __ no brave new world. ____
Gtrs. 1 & 2
let ring
let ring

E5
No
Rhy. Fig. 4
End Rhy. Fig. 4

Csus2
G/B
Csus2
G/B
brave new world, __ no brave new world. ____
let ring
let ring

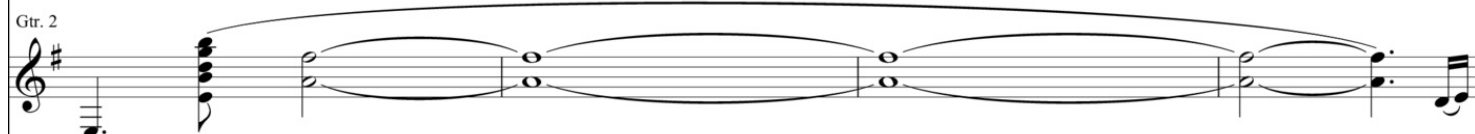
E5

𝄋 Verse

Gtr. 1: w/ Rhy. Fig. 2

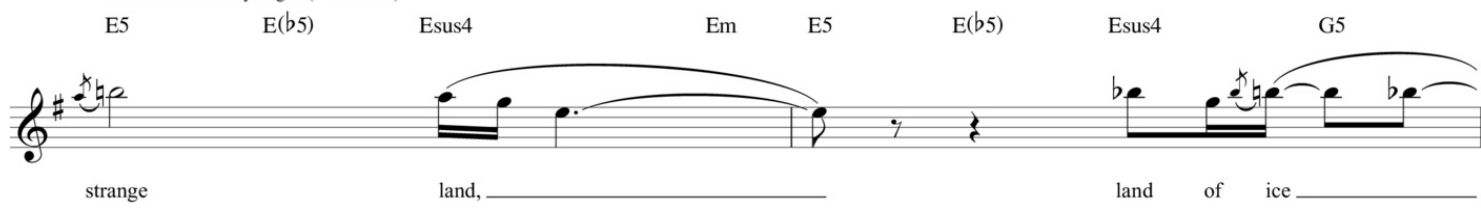
Em7 E7sus$^{2}_{4}$

2. Night and day I scan ho-ri - zon, sea and sky. My spir-it wan-ders end - less - ly,
3. One hun-dred years have gone, and men a-gain they came that way to find the an-swer to the mys - ter - y.

Gtr. 2

let ring

Gtr. 2: w/ Rhy. Fig. 3

Em7 E7sus$^{2}_{4}$

un - til the day will dawn and friends from home dis - cov - er why.
They found his bod - y ly - ing where it fell on that day,

**Composite arrangement

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1 1/2 times)

Coda 1

Bridge

2nd time, Gtr. 3: w/ Fill 1

Csus2
Dsus2
Gtr. 3
w/ bar
w/ bar
1/2

Em
D
8va
w/ bar
w/ bar
1 1/2
1

Csus2
Dsus2
8va
Gtr. 3
w/ bar
w/ bar
1
1
Gtrs. 1 & 2
P.M.

E5
Em
Esus2
Em
8va
loco
1
1
1/4
1
Rhy. Fig. 5
let ring
let ring

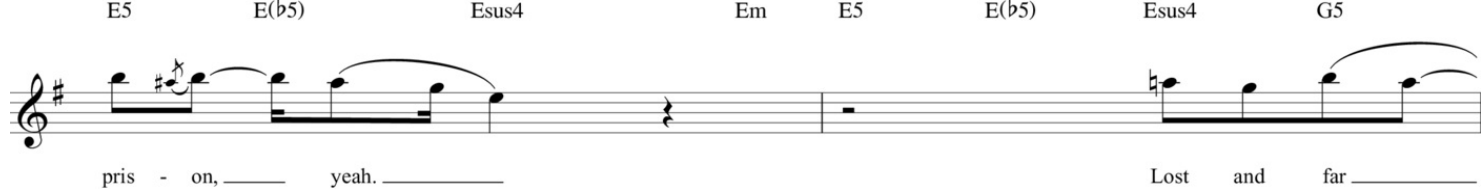
D5
Dsus4
D
Dsus4
D
C5
Csus4
C
Csus4
15ma
loco
P.H.
let ring
D5
Dsus4
D
w/ bar
grad. dive
End Rhy. Fig. 5

Gtrs. 1 & 2: w/ Rhy. Fig. 5
E5
Em Esus2
Em
Gtr. 3
8va

D5
Dsus4
D
Dsus4
D
8va

C5
Csus4
C
Csus4
8va

D.S.S. al Coda 2
D5
Dsus4
D
8va

Coda 2
E5
E(♭5)
Esus4
Em
E5
E(♭5) Esus4
E5
E(♭5)
Esus4
Em
from home.
Stran - ger in a
strange
land,
Gtr. 3

E5 E(♭5) Esus4 G5 E5 E(♭5) Esus4 Em E5 E(♭5) Esus4 G5
land of ice and snow. Trapped in - side this
w/ bar
steady gliss.
E5 E(♭5) Esus4 Em E5 E(♭5) Esus4 G5
pri - son, lost and far
E5 E(♭5) Esus4 Em E5 E(♭5) Esus4
from home. Stran - ger in a
let ring
Begin fade
E5 E(♭5) Esus4 Em E5 E(♭5) Esus4 G5
strange land, lost and far

E5
E(♭5)
Esus4
Em
G5
from home.
Trapped in - side this
8va
pris - on,
lost and far
loco
from home.
Stran - ger in a strange
w/ bar
Fade out
land,
land of ice and...

from *Piece of Mind*

The Trooper

Words and Music by Steve Harris

D G5 D Cmaj7
Riff B
D G5 D Em
Riff B1

1.
2.
D G5 D Em
End Riff B
D5 G5 D5 E5
End Riff B1

Verse
2nd & 3rd times, Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1 1/3 times)
N.C.
D5 G5 D5 E5 N.C.
1. You'll take my life but I'll take yours too.
2. The horse, he sweats with fear; we break to run.
3. We got so close, near e - nough to fight.
You'll fire your mus - ket but I'll
The might - y roar of the
When a Rus - sian gets me
Gtrs. 1 & 2

D5 G5 D5 C5 N.C.
D5 G5 D5 E5
run you through. So when you're wait - ing for the next at - tack,
Rus - sian guns. And as we race to - wards the hu - man wall,
in his sights, he pulls the trig - ger and I feel the blow,
N.C.
D5 G5 D5 E5
you'd bet - ter stand, there's no turn - ing back. The bu - gle sounds, the charge
the screams of pain as my com - rades fall. We hur - dle bod - ies that lay
a burst of rounds takes my horse be - low. And as I lay there gaz - ing
Rhy. Fig. 1
P.M.
D5 G5 D5 E5
D5 G5 D5 C5
be - gins, but on this bat - tle - field, no one wins.
on the ground, and the Rus - sians fire an - oth - er round.
at the sky, my bod - y's numb, a, and my throat is dry.
P.M.
P.M.
D5 G5 D5 E5
The smell of ac - rid smoke and hors - es' breath
We get so near, yet so far a - way.
And as I lay for - got - ten and a - lone,
End Rhy. Fig. 1
P.M.

Chorus

**See top of first page of song for chord diagrams pertaining to rhythm slashes.

To Coda 1
To Coda 2
Interlude
2nd time, Gtr. 2: w/ Rhy. Fill 2
2nd time, Gtrs. 1 & 2: w/ Fills 1 & 1A
D5 G5 D5 E5
Em
Rhy. Fill 2
End Rhy. Fill 2
Gtr. 1
Fill 2
End Fill 2
P.M.
Fill 2A
End Fill 2A
Gtr. 2
Gtrs. 1 & 2: w/ Riffs B & B1 (last 3 meas.)
D G5 D Em
D G5 D Cmaj7
Gtrs. 1 & 2: w/ Riffs B & B1 (1st meas.)
1.
2.
D.S. al Coda 1
F5 Cmaj7 D
D G5 D Em
D5 G5 D5 E5
Fill 3
End Fill 3
Fill 3A
End Fill 3A

Coda 1

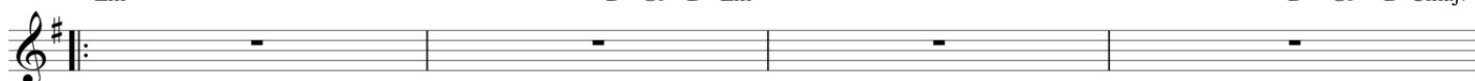
Guitar Solo
D5 G5 D5 E5
*Gtr. 3 (dist.)
*Adrian Smith
Gtr. 1
P.M.
Gtr. 2
P.M.
B5 C5 D5 E5
grad. bend
Rhy. Fig. 2
Rhy. Fig. 2A
P.M.

*Adrian Smith

Interlude

1st time, Gtrs. 1 & 2: w/ Fills 2 & 2A
1st time, Gtr. 5 tacet
2nd time, Gtrs. 1 & 2: w/ Fills 1 & 1A

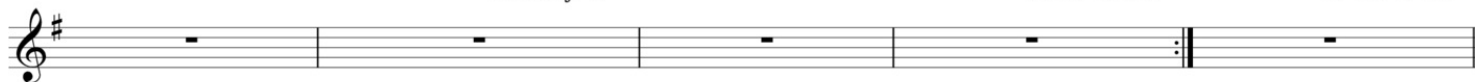
Gtrs. 1 & 2: w/ Riffs B & B1 (last 3 meas.)

Em D G5 D Em D G5 D Cmaj7

1st time, Gtrs. 1 & 2: w/ Riffs B & B1
2nd time, Gtrs. 1 & 2: w/ Riffs B & B1 (1st 3 meas.)

1. 2.

D.S. al Coda 2

Gtrs. 1 & 2: w/ Fills 3 & 3A

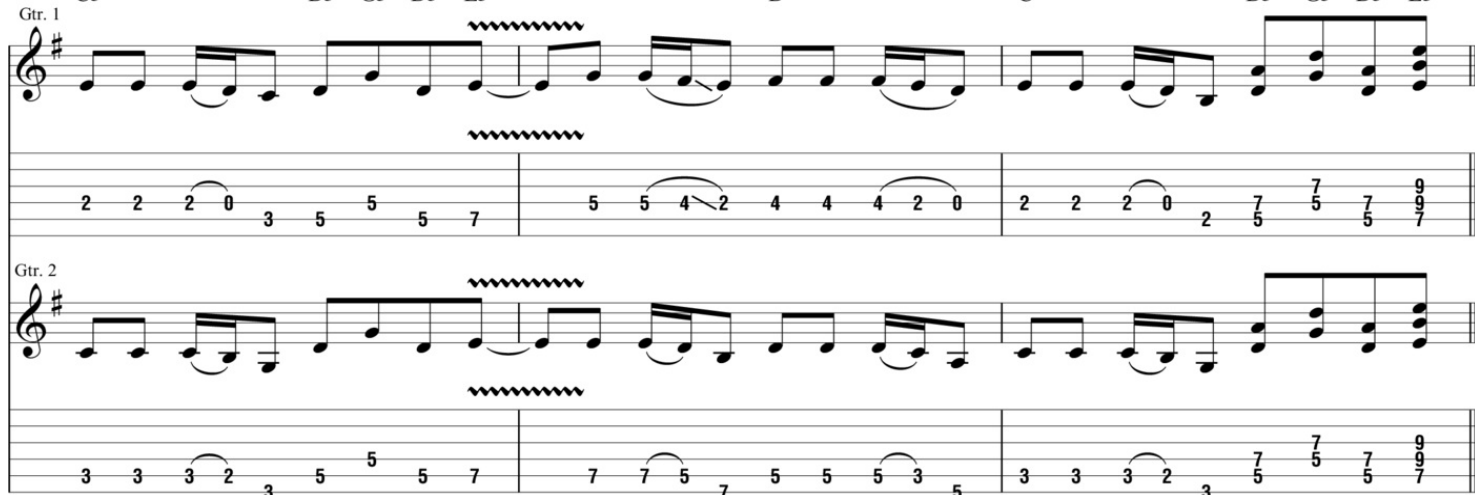
F5 Cmaj7 D D G5 D Em D G5 D E5

Coda 2

Outro

D5 G5 D5 E5 D5 C5 D5 G5 D5 Em

Gtr. 2: w/ Riff A (1 1/2 times)

D5 C5 D5 G5 D5 E5 D

C5 D5 G5 D5 E5 D C D5 G5 D5 E5

from *Number of the Beast*

22, Acacia Ave.

Words and Music by Steve Harris and Adrian Smith

2nd time, Gtr. 2: w/ Rhy. Fill 1
E5
I know a place where we can go.
for the rest to do their piece,
P.M.
P.M.
*w/ echo set for half-note regeneration w/ 2 repeats.
C5
D5
E5
D♯5 D5 C5
(cont. in notation)
Twen-ty - two A - ca - cia Av - e - nue,
you can tell her that you know me.
P.M.
P.M.
D5
E5
D5
E5
D♯5 D5 C5
meet a la - dy that I know.
You might e - ven get it free.
Gtr. 1
Gtr. 2
Rhy. Fig. 1
End Rhy. Fig. 1
P.M.
P.M.
P.M.
P.M.
P.M.

Gtr. 2: w/ Rhy. Fig. 1 (3 times)
D5
E5
D5
So if you're look - ing for a good time,
So an - y time you're down the east end,
Gtr. 1
P.M.
let ring
E5
D♯5 D5 C5
D5
and you're pre - pared to pay the price,
don't you hes - i - tate to go.
let ring
P.M.
P.M.
P.M.
E5
D5
E5
D♯5 D5 C5
D5
fif - teen
You can take
P.M.
P.M.
E5
D5
E5
D♯5 D5 C5
quid is all she asks for.
my hon - est word for it.
let ring
P.M.

1.
Gtr. 2 tacet
D5
E5
Ev - 'ry - bod - y's got their vice.
Gtr. 1
P.M.
Gtr. 2
P.M.
2.
D5
E5
Mm, she'll teach you more than you can know.
Gtr. 1
P.M.
Gtr. 2
P.M.
*w/ echo set for dotted half-note regeneration w/ 2 repeats.

Interlude
Moderately fast ♩= 144
**G5/E
E5
G5/E
E5
Riff A
End Riff A
P.M.
**Chord symbols reflect overall harmony.
Verse
Gtrs. 1 & 2: w/ Riff A
E5
G5/E
E5
3. Char-lotte, can't you get out from all this mad-ness?
4. Char-lotte, is-n't it time you stopped this mad life?
Can't you see it on-ly brings you sad-ness?
Don't you ev-er think a-bout the bad times?
C5
When you en-ter-tain your men,
Why do you have to live this way?
don't you know the risk of get-ting
Do you en-joy your lay or is it
Gtrs. 1 & 2
Riff B
dis-ease,
the pay?
uh?
End Riff B

Gtrs. 1 & 2: w/ Riff A
G5/E
E5
Some - day when you've reached the age of for - ty, I
Some - times when you're stroll - ing down the av - e - nue, the
G5/E
E5
Gtrs. 1 & 2: w/ Riff B
C5
bet you'll re - gret the days when you were lay - ing.
way you walk, it makes me think of hav - ing you.
No - bod - y then will want to know,
When you're walk - ing down the street
E5
G5/E
E5
you won't have an - y - more beau - ti - ful wares to show an - y - more.
ev - 'ry - bod - y stops and turns to stare at you.
Chorus
C5
D5
Bm
C5
Twen - ty Two, the av - e - nue,
Gtrs. 1 & 2
D5
E5
D5 E5
that's the place where we all go.
P.M.
C5
D5
Bm
C5
You will find it's warm in - side. The

D5 E5
buse her, mis - use her.
Gtrs. 1 & 2
Rhy. Fig. 3
steady gliss.
D5 E5
She can take all that you've got.
Dsus4 D Dsus4 D
Ca -
End Rhy. Fig. 3
Gtrs. 1 & 2: w/ Rhy. Fig. 3
ress her, mo - lest her.
She al - ways does what you want,
Guitar Solo
End triplet feel
Half-time feel
N.C.
ah.
*Gtr. 3 (dist.)
**w/ delay
*Dave Murray
**Set for dotted quarter-note regeneration w/ 2 repeats.
Rhy. Fig. 4

D5
C5
N.C.
End Rhy. Fig. 4
Gtrs. 1 & 2: w/ Rhy. Fig. 4 (3 times)
E5
Gtr. 3
D5
C5
N.C.
E5
8va
D5
loco
C5
N.C.
E5

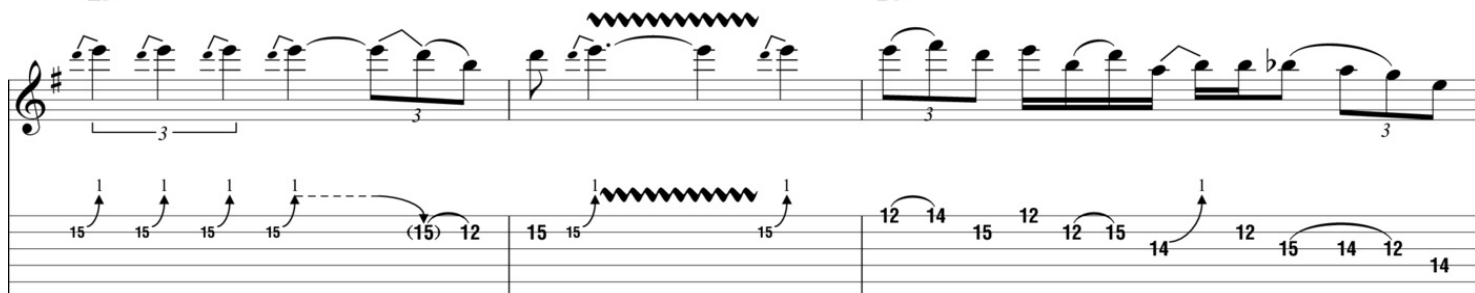
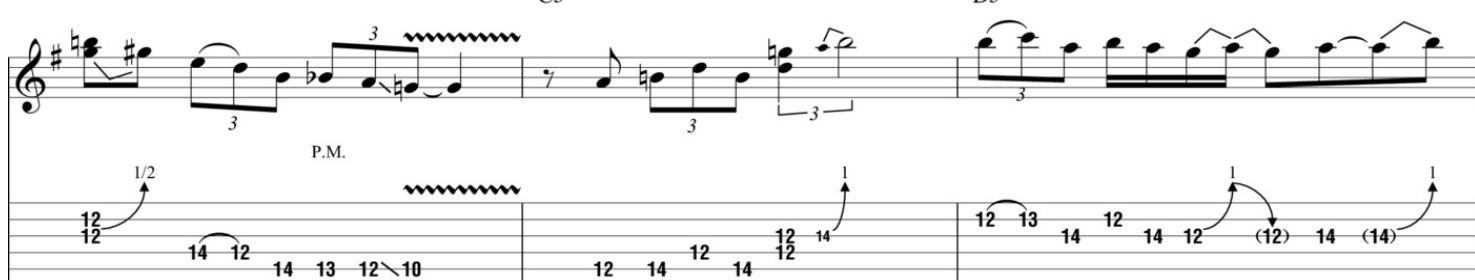
Verse

Gtrs. 1 & 2: w/ Riff C (3 times)

E5
D5
5. You're run-ning a-way. Don't you know what you're do-ing? Can't you see it will lead you to ru-in?
6. You be-lieve that, be-cause what you're earn-ing, your life's good. Don't you know that it's hurt-ing?
7. All the men that are con-stant-ly drool-ing, it's no life for you. Stop all that screw-ing.

1., 2.
Gtrs. 1 & 2: w/ Riff D
C5
D5
E5
Char-lotte, you've tak-en your life and you've thrown it a-way.
All the peo-ple that love you, don't cast them a-side.
You're pack-ing your bags. You're com-ing

3.
Gtrs. 1 & 2: w/ Riff D
E5
with me.
*Gtr. 4 (dist.)
f
*Adrian Smith

Outro-Guitar Solo
Gtrs. 1 & 2: w/ Riff C (3 times)
E5
D5

C5
D5
P.M.

Gtrs. 1 & 2: w/ Riff D
E5
Gtrs. 1 & 2: w/ Riff C (3 times)
8va
D5
loco
8va
C5
D5
Gtr. 5
(dist.)
8va
f
Gtr. 4

Gtrs. 1 & 2: w/ Riff D
Gtr. 5 tacet
E5
Gtr. 4
loco
Gtrs. 1 & 2: w/ Riff C (3 times)
let ring
D5
let ring
C5
D5
let ring
Gtrs. 1 & 2: w/ Riff D
E5

N.C.

Free time

E5

Gtr. 4

rit.

Gtrs. 1 & 2

rit.

D5 E5

from *Powerslave*

Two Minutes To Midnight

Words and Music by Bruce Dickinson and Adrian Smith

*Chord symbols reflect implied harmony.

*Composite arrangement

Gtrs. 1 & 2: w/ Riff B
D5/A Am7 D5/A D7sus4 D5 D7sus4 Am7
Here's my gun for a bar - rel of fun, for the love of liv - ing death.
oil the jaws of the war ma - chine and feed it with our ba - bies. The
tune of starv - ing a mil - lions to make a bet - ter kind of gun.

Pre-Chorus
Am F/A * G/A Gsus4/A
kill - er's breed or the de - mon's seed. The
Riff C
End Riff C
Gtrs. 1 & 2
P.M.
let ring
*Chord symbols reflect overall harmony.

F Fsus4 C G/B
glam - our, the for - tune, the pain. Go to
P.M.
let ring

Gtrs. 1 & 2: w/ Riff C
Am F/A G/A Gsus4/A
war a - gain, blood is free - dom's stain. Don't you

F
Fsus4
Esus4
E
Am7
pray for my soul any - y - more.
Two
P.M.
let ring
P.M.

Chorus

C5
G5
Dm
min - utes to mid - night, the hands
Riff D
End Riff D
P.M.
let ring
*T
*T = Thumb on 6th string

F5
**G5
Am7
Gtr. 2
that threat - en doom.
Two
Gtr. 1
let ring
(Gtr. 2, cont. in slashes)
**See top of first page of song for chord diagrams pertaining to rhythm slashes.

Gtrs. 1 & 2: w/ Riff D
C5
G5
Dm
min - utes to mid - night, to kill

To Coda 1

To Coda 2

F5 G5 A

⑤ open

Gtr. 2

(cont. in notation)

the un - born in the womb.

Gtrs. 1 & 2

Gtr. 1

let ring

(1st & 3rd times, Gtr. 2, cont. in slashes)

F5
C/E
D5
w/ bar
w/ bar
-1 1/2
End Rhy. Fig. 1
P.M.
P.M.

Gtrs. 1 & 2: w/ Rhy. Fig. 1
A5
E5/A
G5/A
F5
C/E
Dadd4
hold bend
*Gtr. 4 (dist.)
mf
hold bend
*Dave Murray

Gtr. 4 tacet
A5
E5/A
G5/A
8va

*Gtr. 1 to left of slash in tab.

Gtr. 5 tacet

C5

D5

Gtr. 2

steady gliss.

Gtr. 6

P.S.

Gtr. 1

Interlude

Gtr. 2: w/ Riff A
Gtr. 6 tacet

Am7
D5/A
Am7
D5/A
Am7
D5/A
Am7
A5
Gtr. 1
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.

D.S. al Coda 2

Gtr. 1: w/ Riff A (last 4 meas.)
Am7
D5/A
Am7
D5/A
Am7
D5/A
Am7
A5
3. The

Coda 2
Outro
G5/A
A5
Gtr. 2
(cont. in notation)
Mid - night,
Gtr. 1
Gtrs. 1 & 2
P.M.
P.M.

F5/A
G5/A
C5/A
D5/A
mid - night,
mid - night
P.M.
P.M.

1.
C5/A
A5
is
all
night.
Rhy. Fill 1
End Rhy. Fill 1
P.M.
P.M.
P.M.

2.
Gtr. 2: w/ Rhy. Fill 1
C5/A
A5
is
all
night.
Gtr. 1
P.M.
P.M.
let ring

G5/A
A5
F5/A
G5/A
Gtr. 2
Gtrs. 1 & 4
P.M.

1.

C5/A D5/A C5/A A5

P.M. P.M. P.M.

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

2.

C5/A D5/A C5 A5 N.C.

Mid - night all night!

P.M. P.M. P.M. P.M.

from *Somewhere in Time*

Wasted Years

Words and Music by Adrian Smith

*Adrian Smith

**Chord symbols reflect implied harmony.

Gtr. 1: w/ Riff A (1 1/2 times)

D/F#
*G5/D
G5
C5
Cmaj7
far and wide.
But now it seems
P.M.
P.M.
let ring
*Bass plays D.

Cmaj9
D
Em
E5
G5
I'm just a stran - ger to my - self.
And all the
let ring
P.M.

D5
G5
Cmaj7
things I some-times do,
it is - n't me but some - one else.
End Rhy. Fig. 1
P.M.

Verse
2nd time, Gtrs. 2 & 3: w/ Rhy. Fill 1
D
D Em
E5
G5
2. I close my eyes,
and
3. Too much time on my hands.
I've got you
P.M.

Gtrs. 2 & 3: w/ Rhy. Fig. 1

D5
E5
G5
think of home.
on my mind.
An-oth-er cit-y goes by
Can't ease this pain
in the night.
so

D/F♯
G5/D
G5
C5
Cmaj7
Cmaj9
D
eas - i - ly.
Ain't it fun-ny how it is?
When you can't find the words to say,
You nev-er
it's hard to

Em
E5
G5
D5
G5
miss it till it's gone a-way.
make it through an-oth - er day.
And my heart is ly-ing there,
And it makes me want to cry
and will be
and throw my

Chorus
3rd time, Gtr. 1: w/ Fill 2
Cmaj7
Cmaj9
G5
Cmaj9
A5
till my dy-ing day.
hands up to the sky.
So,
un - der -
Gtrs. 2 & 3
Rhy. Fig. 2
P.M.
P.M.
*T
*T = Thumb on 6th string

Fill 2
8va
Gtr. 1
w/ bar
3
3
3
1
(22) (22) 20 19
20 20 20 19 20 19
(19)
(19)

D5
C5
A5
E5
D5
stand, don't waste your time al-ways search-ing for those
3 2 0
5 5 3
2 2 0
2 2 0
3 2 0

1st time, Gtrs. 2 & 3: w/ Rhy. Fig. 2 (1st 6 meas.)
2nd time, Gtrs. 2 & 3: w/ Rhy. Fig. 2
3rd time, Gtrs. 2 & 3: w/ Rhy. Fig. 2 (3 times)
Csus2
G5
Cmaj9
A5
wast - ed years.
Face up, make your
End Rhy. Fig. 2
let ring

D5
C5
A5
E5
D5
stand. And re-al - ize you're liv-ing in the

To Coda
Interlude
Gtr. 1: w/ Fill 1
Gtr. 1: w/ Riff A (last 3 meas.)
Csus2
E5
gold - en years.
Gtrs. 2 & 3
Rhy. Fig. 3
let ring

Gtr. 1: w/ Riff A (5 1/2 times)

D5
End Rhy. Fig. 3
C5
P.M.

E5
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.

D5
let ring
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.

C5
D5
P.M.
P.M.
P.M.
P.M.
let ring
P.M.
P.M.

E5
Rhy. Fig. 4
P.M.
let ring
D5
P.M.
Guitar Solo
Gtr. 2: w/ Rhy. Fig. 4 (1 3/4 times)
Gtr. 3: w/ Rhy. Fig. 4 (1 7/8 times)
Gtr. 1
C5
D5
E5
let ring
End Rhy. Fig. 4
Gtrs. 2 & 3
P.M.
w/ bar
-1 1/2
D5

C5
D5
w/ bar
1/2
1/2
1/2

E5

1/2
1/2
steady gliss.

D5
8va

D.S. al Coda

C5
Gtr. 3
8va
Gtr. 1
Gtr. 2
P.M.
P.M.

Coda

Outro

Gtr. 1: w/ Riff A (2 1/2 times)
Gtrs. 2 & 3: w/ Rhy. Fig. 3

from *Fear of the Dark*

Wasting Love

Words and Music by Bruce Dickinson and Janick Gers

Gtrs. 1 & 2 tacet
Em(add9)
Em9/C
Em(add9)
Em9/C
Em(add9)
Em9/C
Gtr. 3
Riff B
End Riff B
let ring
let ring
Verse
Gtr. 3: w/ Riff B (2 times)
Em(add9)
Em9/C
Em(add9)
Em9/C
1. May - be one day I'll be an hon - est man.
Em(add9)
Em9/C
Em(add9)
Em9/C
Up 'til now I'm do - ing the best I can.
Am7
Dadd11/A
Am7
Dadd11/A
Long roads, long days of
Gtr. 3
Riff C
End Riff C
let ring
let ring
Gtr. 3: w/ Riff B
Em(add9)
Em9/C
Em(add9)
Em9/C
sun - rise to sun - set, of sun - rise to sun - set.
Verse
Gtr. 3: w/ Riff B (2 times)
Em(add9)
Em9/C
Em(add9)
Em9/C
Em(add9)
Em9/C
2. Dream on, broth - ers, while you can. Dream on, sis - ter, I hope you
Gtr. 3: w/ Riff C
Em(add9)
Em9/C
Am7
Dadd11/A
Am7
Dadd11/A
find the one. All of our lives, cov-ered up quick - ly by the tides

Em(add9)
Em9/C
Em(add9)
Em9/C
of time.
Gtr. 3
Riff D
End Riff D
let ring
Chorus
Gtr. 3 tacet
E5
C5
D5
G5
F
E5
C5
Spend your days full of emp - ti - ness,
spend your years full of
Rhy. Fig. 1
*Gtrs. 1 & 2
**T
*Composite arrangement
**T = Thumb on 6th string
D5
G5
D5/F♯
E5
C5
D5
G5
D5
lone - li - ness.
Wast - ing love in a des - per - ate ca - ress,
End Rhy. Fig. 1
P.M.
T
Interlude
Gtrs. 1 & 2 tacet
E5
C5
D5
C5
Dadd11
C
Em7
roll - ing shad - ows of nights.
***Gtrs. 3 & 4
let ring
let ring
***Gtr. 4 (12-str. elec.) played mf.

2nd time, Gtrs. 3 & 4: w/ Rhy. Fig. 3
2nd time, Gtrs. 3 & 4: w/ Rhy. Fig. 2
To Coda
Dadd11 C Em7 Dadd11 C Em7 Dadd11 C
Rhy. Fig. 2
End Rhy. Fig. 2
Rhy. Fig. 3
End Rhy. Fig. 3
let ring
Verse
Gtr. 3: w/ Riff B (2 times)
Gtr. 4 tacet
Em(add9) Em9/C Em(add9) Em9/C Em(add9) Em9/C
3. Dream on, broth - ers, while you can. Dream on, sis- ters, I hope you
Gtr. 3: w/ Riff C
Emadd9 Em9/C Am7 Dadd11/A Am7 Dadd11/A
find the one. All of our lives, cov-ered up quick - ly by the tides
Gtr. 3: w/ Riff B
Gtr. 3: w/ Riff C
Em(add9) Em9/C Em(add9) Em9/C Am7 Dadd11/A
of time. Sands are flow - ing and the
Gtr. 3: w/ Riff D
D.S. al Coda
Am7 Dadd11/A Em(add9) Em9/C Em(add9) Em9/C
lines are in your hand. In your eyes I see the hun - ger and the des - p'rate cry that tears the night.
Coda
Interlude
Gtrs. 1 & 2: w/ Riffs A & A1 (1 3/4 times)
Gtrs. 3 & 4 tacet
Em C D Em C D
1.
2.
D C5 D5 Em(add9) Em9/C Em(add9) Em9/C
Gtr. 1
Gtrs. 1 & 2
Gtr. 2 divisi
P.M.
*Gtr. 1 to right of slash in tab.

Guitar Solo
E5
C5
N.C.
A5
D5
B5
*Gtr. 5
(elec.)
w/ dist.
*Janick Gers
Gtrs.
1 & 2
Rhy. Fig. 7
End Rhy. Fig. 7
P.M.
Gtrs. 1 & 2: w/ Rhy. Fig. 7 (3 times)
Gtr. 5
8va
let ring

Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1
Gtr. 5 tacet
E5 C5 D5 G5 F E5 C5
Spend your days full of emp - ti - ness,
spend your years full of
D5 G5 D5/F♯ E5 C5 D5 G5 D5
lone - li - ness.
Wast - ing love in a des - per - ate ca - ress,
E5 C5 D5 G5 B5 E5 C5
roll - ing shad - ows of night.
Spend your days full of
Gtr. 5
Gtrs. 1 & 2
P.M.
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (last 5 meas.)
D5 G5 F E5 C5
emp - ti - ness,
spend your years full of
loco
steady gliss.
let ring

from *Piece of Mind*

Where Eagles Dare

Words and Music by Steve Harris

Gtrs. 1 & 2: w/ Rhy. Fig. 3
E5 D5 E5 C5 B5 G5 E5 G5 A5 E5 C5 B5 G5
The mis-sion is near, the con-fi-dent men are wait-ing to drop from the sky. The bliz-zard goes
The en-e-my lines, a long time passed, are ly-ing deep in the snow. In-to the
Chorus
C5 D5 E5 D5 B5 C5 D5
on, but still they must fly. No one should
night, they fall through the sky. No one should
Rhy. Fig. 4
Gtrs. 1 & 2
P.M.
C5 D5 E5
1.
D5 B5 C5 D5
go where ea-gles dare.
fly where ea-gles
End Rhy. Fig. 4
2.
D5 B5 C5 D5
Interlude
E5 D5
dare.
Rhy. Fig. 5

E5
D5
E5
D5
E5
D5
B5
D5
E5
D5
Gtrs. 1 & 2: w/ Rhy. Fig. 5 (1 3/4 times)
Em
D
End Rhy. Fig. 5
*Gtr. 3 (dist.)
mf
*Dave Murray
Em
D
Em
D
E5
D
Bm
D
Em
D
E5
D5
E5
D5
E5
D5
E5
D5
B5
D5

Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 6 (3 times)

E5 G5 E5

*Gtr. 5 (dist.)

8va

mf

*Dave Murray

Gtr. 4

**Gtr. 6 (dist.)

mf

**Adrian Smith

G5 E5

loco

8va

1/2

1/2

1

Gtr. 5 tacet

G5 E5

Gtr. 4

Riff A1

End Riff A1

Gtr. 6

Riff A

End Riff A

Gtrs. 4 & 6: w/ Riffs A & A1

Gtrs. 4 & 6 tacet

Gtrs. 1 & 2

G5

E5 G5 E5 G5 E5

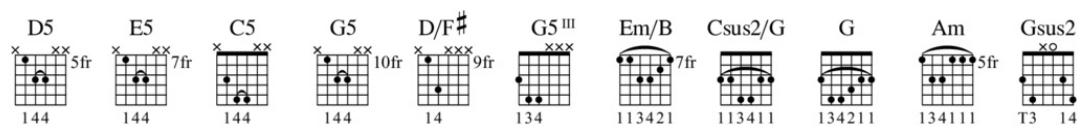
P.M.

1., 2.
3.
G5 E5 A5 E5 G5 E5
G5 E5 G5 E5
G5 E5 A5 E5 G5 E5
G5 E5 A5 E5 G5 F♯5
P.M.
1/4
A5 F♯5 A5 F♯5
A5 F♯5
A5 F♯5 A5 F♯5
A5 F♯5
D.S. al Coda
(take repeat)
E5 G5 E5 G5 E5
G5 E5 A5 E5 G5 E5
G5 E5 G5 E5
G5 E5 A5 G5 E5 G5 E5
Coda
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)
E5 D5 E5 C5 B5 G5 E5 D5 E5 C5 B5 G5
E5 D5 E5 C5 B5 G5 E5 D5 E5 C5 B5 G5
Gtrs. 1 & 2: w/ Rhy. Fig. 2
B5 C5 B5 C5 D5
Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 times)
E5 D5 E5 C5 B5 G5 E5 G5 A5 E5 C5 B5 G5
3. They're clos - ing in, the fort - ress is near, it's stand - ing high in the sky.
4. The pan - ick - ing cries, the roar - ing of guns are ec - ho - ing all 'round the val - ley.

E5 D5 E5 C5 B5 G5 E5 G5 A5 E5 C5 B5 G5
The ca - ble - car's the on - ly way in, it's real - ly im - pos - si - ble to climb. They make their
The mis - sion com - plete, they make to es - cape a - way from the Ea - gle's Nest. They dared to
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 4
C5 D5 E5 D5 B5 C5 D5
way, but may - be too late. They've got to
go where no one would try. They chose to
1. 2.
C5 D5 E5 D5 B5 C5 D5 D5 B5 C5 D5
try. to save the day.
fly where ea - gles dare.
Outro
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)
E5 D5 E5 C5 B5 G5 E5 D5 E5 C5 B5 G5
E5 D5 E5 C5 B5 G5 E5 D5 E5 C5 B5 G5
B5 C5 B5 C5 D5
Gtrs. 1 & 2
P.M.
rit.
Free time
E5

from *Brave New World*

Wicker Man

Words and Music by Adrian Smith, Steve Harris and Bruce Dickinson

C5
G5
E5
1. Hand

Verse
1st time, Gtrs. 1, 2 & 3: w/ Rhy. Fig. 1 (3 3/4 times)
2nd time, Gtrs. 1, 2 & 3: w/ Rhy. Fill 1
E5
C5
of fate is mov - ing and the fin - ger points to you.
fer - ry - man wants his mon - ey, you ain't gon - na give it back.

2nd time, Gtrs. 1, 2 & 3: w/ Rhy. Fig. 1 (2 3/4 times)
G5
E5
He knocks you to your feet, and so what are
He can push his own boat as you

C5
G5
E5
you gon - na do?
Your tongue was
set up off the track.
Noth - ing you can

C5
G5
E5
fro - zen, now you've got some - thing to say.
The
con - tem - plate will ev - er be the same.
Ev - 'ry

C5
pip - er at the gates of dawn is call - ing you his way.
sec - ond is a new spark, sets the u - ni - verse a - flame.

Rhy. Fill 1
Gtrs. 1, 2 & 3
P.M.
P.M.
P.M.

*See top of first page of song for chord diagrams pertaining to rhythm slashes.

G5 D/F# E5 D5

- 'ry sin - gle night. Danc - ing

Guitar Solo
Gtr. 1 tacet
E5
C5
G5
D5
*Gtr. 4 (dist.)
mf
P.M.
*Adrian Smith
Rhy. Fig. 3
Gtrs. 2 & 3
8va
loco

C5
G5
D5
8va
loco
P.M.
End Rhy. Fig. 3
P.M.
P.M.
P.M.
B5
A5
G5
A5
1
1/2
1
Riff A
P.M.
B5
A5
G5
C5
1
1
1/4
P.M.
P.M.
1/2
1/2
P.M.
End Riff A
P.M.

Gtrs. 2 & 3: w/ Riff A
B
A
G
Gtr. 4
Gtr. 1
P.M.
A
B
A
8va
G
C
8va

Outro

Half-time feel

Gtr. 1 tacet

E5 C5

Voc. Fig. 1

Whoa, whoa,

Rhy. Fig. 4

Gtr. 2

P.M. P.M. P.M. P.M.

Gtr. 3

G5 D5

End Voc. Fig. 1

whoa, ______ whoa. ______

End Rhy. Fig. 4

P.M. P.M. P.M. P.M.

T

E5
C5
Gtr. 1
P.M.
Gtr. 3
G5
D5
T

Free time
G5
D5
whoa,
whoa.
Gtr. 1
P.M.
P.M.
Gtr. 2
P.M.
P.M.
Gtr. 3
T
fdbk.
Gtrs. 1 & 3
Gtr. 2

from *Killers*

Wrathchild

Words and Music by Steve Harris

Gtr. 1 tacet

D5 E5 D5 E5 D5 E5 N.C.

†Gtr. 4 (dist.)

f

††w/ delay

†Dave Murray

††Set for dotted eighth-note regeneration (approx.) w/ 3 repeats.

Rhy. Fig. 1

Gtrs. 2 & 3

P.M. P.M. P.M.

End Rhy. Fig. 1

Gtr. 4 tacet
D5 E5
D5 E5
C5
B5
to be found.
Un - til I find him, I'm
G5
F♯5
C5
B5
nev - er gon - na stop search - ing. I'm go - ing to find my man, gon - na
Gtrs. 2 & 3
End Rhy. Fig. 2
Gtr. 2: w/ Rhy. Fig. 1 (2 times)
D5 E5
D5 E5
D5 E5
N.C.
trav - el 'round.
Gtr. 4
*Gradually bend note while picking in rhythm indicated.
Gtr. 3
Rhy. Fig. 3
End Rhy. Fig. 3
P.M.

Gtr. 3: w/ Rhy. Fig. 3
D5 E5
D5 E5
D5 E5
N.C.
'Cause I'm a
Gtr. 4
delay off

Chorus

Gtr. 4 tacet
D5 E5
N.C.
D5 E5
N.C.
wrath - child.
Yeah, I'm a
wrath - child.
I'm a
Rhy. Fig. 4
Gtrs. 2 & 3
P.M.
P.M.

D5 E5
N.C.
C5
wrath - child.
I'm com - ing to get you.
P.M.

D5
N.C.
Oo, yeah, yeah.
Gtr. 4
Gtrs. 2 & 3
End Rhy. Fig. 4

Guitar Solo

Gtrs. 2 & 3: w/ Rhy. Fig. 1 (4 times)
D5 E5
D5 E5
D5 E5
N.C.
w/ bar

D5 E5
D5 E5
D5 E5
N.C.

D5 E5
D5 E5
D5 E5
N.C.
8va

D5 E5
D5 E5
D5 E5
N.C.
8va

Gtrs. 2 & 3: w/ Rhy. Fig. 4 (last 3 meas.)
Gtr. 4 tacet
Gtrs. 2 & 3 tacet
C5
D5
N.C.
Uh!

*Gtr. 3 w/ slight P.M. (next 8 meas.).

Guitar Solo
Gtr. 2: w/ Rhy. Fig. 1 (2 times)
Gtr. 3: w/ Rhy. Fig. 3 (2 times)
N.C.
D5 E5
D5 E5
D5 E5
N.C.
Gtr. 4
w/ delay
1/2
1
7 5 7 5 7 5 7 6 5 3
7 7 (7) (7)

D5 E5
D5 E5
D5 E5
N.C.
1/2
1
rake
14 (14) 14 12
x 15 15 12 15 12 12 (12)

Verse
Gtrs. 2 & 3: w/ Rhy. Fig. 1 (2 times)
Gtr. 4 tacet
D5 E5
D5 E5
D5 E5
N.C.
2. Say it does-n't mat-ter, ain't noth-ing gon-na al-ter the cours-es of my des-ti-na-tion. I

D5 E5
D5 E5
D5 E5
N.C.
know I've got-ta find se-ri-ous peace of mind or I know I'll just go cra-zy.

Pre-Chorus
Gtrs. 2 & 3: w/ Rhy. Fig. 2
C5
B5
D5 E5
D5 E5
Now I spend my time look-ing all a-round
Gtr. 4
12 15 0 12 15 0 12 15 12 0 12 12 15

C5
B5
D5 E5
D5 E5
C5
B5
for a man that's no - where to be found. Yeah. Un - til I find him, I'm
1 1/2
1
1/2
(15)
12
15
12
12
14
(14)

Gtr. 4 tacet
G5
F♯5
C5
B5
nev - er gon - na stop search - ing. I'm go - ing to find my man, gon - na

Gtr. 2: w/ Rhy. Fig. 1 (2 times)
Gtr. 3: w/ Rhy. Fig. 3 (2 times)
D5 E5
D5 E5
D5 E5
N.C.
trav - el 'round.
Gtr. 4
1

D5 E5
D5 E5
D5 E5
N.C.
'Cause I'm a
1/2

Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 4
Gtr. 4 tacet

Em N.C.

Yeah!

Gtr. 3

Gtr. 2

GUITAR NOTATION LEGEND

Guitar music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

HALF-STEP BEND: Strike the note and bend up 1/2 step.

WHOLE-STEP BEND: Strike the note and bend up one step.

GRACE NOTE BEND: Strike the note and immediately bend up as indicated.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

PRE-BEND: Bend the note as indicated, then strike it.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

RAKE: Drag the pick across the strings indicated with a single motion.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

ACES HIGH

BLOOD BROTHERS

CAN I PLAY WITH MADNESS

CAUGHT SOMEWHERE IN TIME

CHILDREN OF THE DAMNED

DANCE OF DEATH

FEAR OF THE DARK

HALLOWED BE THY NAME

IRON MAIDEN

THE NUMBER OF THE BEAST

THE PHANTOM OF THE OPERA

POWERSLAVE

THE PRISONER

RUN TO THE HILLS

RUNNING FREE

SEVENTH SON OF A SEVENTH SON

STRANGER IN A STRANGE LAND

THE TROOPER

22, ACACIA AVE.

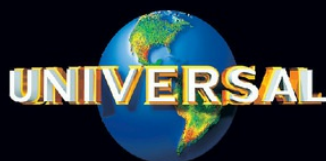
TWO MINUTES TO MIDNIGHT

WASTED YEARS

WASTING LOVE

WHERE EAGLES DARE

WICKER MAN

WRATHCHILD

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